

NEWS — Instruction — Information — Entertainment — EVERY WEEK

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# MUSICAL COURIER

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WHOLE NO. 2641



**MAAZEL**

Distinguished Young Russian Pianist Who Will Play at Carnegie Hall,  
Wednesday Evening, November 26, Prior to a Tour of the Western Coast.



**TITO SCHIPA AND GUESTS AT A RECEPTION**  
given for the tenor in Buenos Aires by a prominent society matron at her villa. Other guests included Feodor Chaliapin, his wife and daughter, and Maria Nespoulous, French soprano.



**LEONORA CORONA**  
Indulged in a frequent game of tennis during the summer when the weather permitted, for exercise.



**EDGAR SCHOFIELD**,  
baritone and teacher, who reopened his New York studio in October. This picture was taken in Hollywood, Cal., where Mr. Schofield spent his last summer's vacation and where he also taught a large summer class.



**CADMAN'S NEW HOUSE IN LA MESA, NEAR SAN DIEGO, CAL.**  
This popular and successful composer also owns a home in Hollywood, but expects now to reside in this new Mission Palace in the South.



**SALVATORE AVITABILE**  
and his artist-pupil, Pauline Turso, soprano, who has sung prima donna roles in many operas.



**HARRY CUMPSON**,  
pianist, who will give his first New York recital of the present season on Wednesday evening, December 17, at Town Hall. The interesting program includes: Bach's English Suite in G minor, Debussy group, Brahms group, and the Sonata, op. 1, by Roy Harris. Mr. Harris, American composer and just over thirty, has been the subject of much interested discussion, and his mature works include a symphony, a string quartet, a work for two pianos and chorus and a sextet for piano, clarinet and string quartet.



**MR. AND MRS. REINALD WERRENRATH**  
at tea with Onesey and Twosey at the Werrenrath country home, Chazy Lake, N. Y., this past summer.



**ARTISTS FLY OVER THE ANDES.**  
Left to right: Bruna Castagna (mezzo soprano), Feodor Chaliapin, Tito Schipa and Clara Jacobo (dramatic soprano of the Metropolitan Opera), enroute to Santiago, Chile, following their successful season at the Colon, Buenos Aires, visiting the Villavicencio Mineral Water Springs at Mendoza, Argentina, where they were forced to remain for ten days due to a severe snowstorm in the Andes. Later they reached Santiago by means of a Ford three-motored plane, flying 19,000 feet above the sea level. Mme. Jacobo made her debut in Aida in Santiago, Chaliapin in Boris Gaudonoff and Schipa in L'Elisir d'Amore.



**GREGOR PIATTIGORSKY**,  
cellist, who recently appeared as soloist with the London Symphony Orchestra, Willem Mengelberg, conductor.



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## Toscanini Returns Resplendently

Audience Rises to Greet Distinguished Maestro

When Arturo Toscanini emerged upon the stage of Carnegie Hall Thursday evening, November 13, his return as conductor of the Philharmonic Orchestra inspired the audience to rise from their seats in impressive greeting.

The tribute was not only a welcome of the moment, but plainly also intended to express homage for the Toscanini achievements in Europe recently—his great tour there with our Philharmonic, and his subsequent triumphal activities at the Bayreuth Festival.

Toscanini showed at his latest three concerts here, on Thursday, Saturday, and Sunday, that his great powers as an interpreter and orchestral commander are as luminous, as potent, as irresistible as ever. He inspired his players and his auditors alike. From the beginning to the end of the program, there was an air of tense response in the hall, and the conclusion of each composition resulted in a spontaneous outburst of applause which the conductor made his orchestra acknowledge in association with his own deferential bows.

The program was a strictly classical one: Bach's three Chorales, arranged by Respighi; Nun komm, der Heiden Heilana, Meine Seele erhebt den Herren, Wachet auf, ruft uns die Stimme; and the C minor symphony by Brahms.

It is not necessary to go into minute detail regarding the manner in which Toscanini and his men reproduced the foregoing numbers. As a matter of fact, to try to analyze that conductor's mental and musical processes is to try to make mere words take the place of what should be enjoyed only through aesthetic and emotional reactions. To say that the linear and constructional elements of music are set forth in utmost clarity by Toscanini; that he is a master of style; and that his mental and musical aristocracy are tempered with deep musical feeling; all this is incompetent to describe exactly what he does with orchestral scores and what magic he imparts to his hearers.

The Bach numbers had reverential breadth and formal dignity in the Toscanini reading but they also pulsed with kindling humanity. The Respighi orchestrations are excellent, even though the muted brass sounded a bit strange in the music of Bach.

Beethoven's first symphony is not charged with one of that giant's most vital messages, but nevertheless Toscanini made it tell a pleasant and instructive story. No music ever sounds dull under his baton.

The climax of the program and of the performances was reached with the mighty pages of Brahms. Here Toscanini rose to overpowering heights and had his listeners in thrall from start to finish.

The work sounded with tremendous glow, impetuous sweep, heart warming sentiment, and in the finale, with blazing titanic climax.

This rich feast of fancy, feeling, and fire, aroused a hurricane of enthusiasm, and Toscanini was recalled again and again for over five minutes by a throng of admirers who seemed reluctant to leave the hall in which they had thrilled and enjoyed so intensely.

Toscanini will interrupt the tenure of his office here in a fortnight, when he is to go to Philadelphia to lead the famous orchestra of that city for two weeks, his place here being taken meanwhile by Leopold Stokowski, regular conductor of the orchestra in our neighboring city.

### Littau Makes Debut

as Conductor of  
The Omaha Symphony  
Given Ovation by Delighted Audience

Joseph Littau, new conductor of the Omaha Symphony Orchestra, made his bow at the first concert of the season on November 11. The orchestra had been disciplined and built up by Sandor Harmati, and was well prepared for the skilled interpretation, directing and mastery of the noted and experienced Mr. Littau. This young man, with his attractive personality, was greeted with tremendous enthusiasm and was, indeed, accorded what may be without exaggeration termed an ovation. His modesty and simplicity, combined with his great musical knowledge and complete understanding of the orchestra and of the music played, made him in Omaha instantly a popular favorite. The program consisted of The Flying Dutchman overture, Tchaikovsky's Fourth Symphony, Schelling's Victory Ball, and Berlioz' Hungarian March—a program offering the conductor unlimited opportunity for nuance, expression, tone color and climax.

The soloist was Alexander Kisselburgh, who sang among other things O'Hara's realistic number, Guns, and was given a rousing welcome.

The orchestra is under new management and is now giving its concerts in the audi-

torium of the Technical High School. By reason of his radio activities in the past, Mr. Littau was already well known to every member of his audience. It proved, however, to be a thrill to see him in person, and he was welcomed as an old friend. His audience had an opportunity to discover the difference between symphony music reproduced by radio and the same music heard in the concert hall with orchestra and conductor in sight. Mr. Littau's dignified stage presence and his manner of controlling his orchestra added to the effect of the finely rendered program. Altogether, it is felt in Omaha that the acquisition of Mr. Littau guarantees a glorious future to the city's symphony orchestra.

## New Singers Make First Appearance at Chicago Opera

Manon the Last of the Season's Sunday Afternoon Performances—Familiar Works Given With Generally Excellent Results

MANON, NOVEMBER 9 (MATINEE)

CHICAGO.—The last Sunday afternoon performance of the season was given to a repetition of Massenet's Manon. Where a few years ago Sunday matinee performances brought out big houses, the poor response of the public this year has made it imperative for the management to abandon further matinees on the Sabbath and to permit subscribers to exchange their seats for some other day in the week, or if they prefer, their money will be refunded.

DIE WALKUERE, NOVEMBER 10

Wagner's Walkure had a second hearing, with the same cast heard previously, so well headed by Frida Leider, Lotte Lehmann, Paul Althouse, Hans Hermann Nissen, and Alexander Kipnis. Egon Pollak conducted.

MADAME BUTTERFLY, NOVEMBER 11

This review of Madame Butterfly is based solely on the rendition of the second act, as the first missed fire and was far below the high level recorded since the beginning of the season.

Mary McCormic was cast in the title role, and she covered herself with glory. We have heard and seen on our stage many remarkable Butterflies. Mary McCormic's is the most sympathetic of all. She sang Un beau jour beautiful and throughout the second act she gave ample proof of her vocal prowess, rare intelligence, and her clever characterization won her many new admirers. Miss McCormic has a lovely voice, voluminous and rich in all registers. At the close of the act the principals all had solo curtain calls, with the exception of Miss McCormic, who brought with her the son left to Butterfly by B. F. Pinkerton and who throughout the act helped Miss McCormic in thrilling her auditors and gripping their hearts.

Giacomo Rimini's consul left nothing to be desired and a great deal to be admired both vocally and histrionically.

Conductor Roberto Moranzoni gave perfect support to the singers besides bringing out all the beauties contained in the Puccini score.

As a matter of record, it must be stated that Oscar Colcaire made his debut with the company as Pinkerton, but as we preface this review with the remark that the first act would pass unnoticed, our judgment (Continued on page 34)

### Westminster Affiliated Choirs' Second Annual Fall Convocation

Seventeen hundred people crowded into the First Methodist Church of Ithaca, N. Y., on November 10 to hear the Westminster Affiliated Choirs under the direction of John Finley Williamson, who, with Mrs. H. E. Talbott, was the founder of the Westminster Choir School. The affiliated choirs come from towns surrounding Ithaca and as far away as Sayre and Scranton, Pa. There were represented at this gathering fifty-eight churches from thirty-four towns, from which it is evident that Ithaca is the outstanding choral center of the United States.

The meeting on November 10 was the second annual fall convocation, and showed that the growth has been phenomenal. Last year seventeen cities and communities were represented, this year thirty-four; last year,



Photo © by David Berns

ROMANO ROMANI.

well known coach of Rosa Ponselle and other artists, whose opera, Fedra, will be given at Covent Garden next spring with Miss Ponselle in the leading role. The opera had a successful premier in Rome, prior to the World War.

thirty-eight churches, and this year fifty-eight. The conductors of these various choirs are students or graduates of the Westminster Choir School.

The program was rendered partly by the affiliated choirs and partly by the Westminster Choir, and there were organ solos and played as in a religious service, as well as the singing of hymns. It was altogether, an inspiring offering.

### American Premiere of Moussorgsky's Work

General Manager Giulio Gatti-Casazza announces that the first performance in America of Modeste Moussorgsky's opera in three acts, The Fair at Sorochintzy (Sorochinskaya Yarmarka), in Italian, after the Russian poet Gogol, completed and orchestrated by N. Tcherepnine, will be given at the Metropolitan Opera House, on Saturday afternoon, November 29, at two o'clock.

In the second act there will be a choreographic scene enacted by the ballet based upon Moussorgsky's Symphonic Poem, A Night on Bald Mountain.

The opera has been musically prepared and will be conducted by Tullio Serafin. The stage direction is by Ernst Lert. The chorus has been trained by Giulio Setti, and the dances have been arranged by Rosina Galli and August Berger. The scenery has been designed and painted by Serge Soudeikine. The cast will include: Maria Mueller, Ina Bourskaya, Frederick Jagel, Ezio Pinza, Marek Windheim, Giuseppe Danise, George Cehanovsky, Angelo Bada, Max Altglass, and Pompilio Malatesta.

### Ricci Plays Three Times in Minneapolis

MINNEAPOLIS (by telegraph).—Ruggerio Ricci, phenomenal boy violinist, appeared here as soloist with the Minneapolis Symphony Orchestra on November 12, although a strenuous effort had been made to prevent his appearance. He had previously been engaged to play two concerts with the orchestra on November 13 and 14. Both concerts were completely sold out and the demand to hear the boy was so great that a third performance was arranged, which he played on the 12th with great success. All the critics acclaimed him a genius. James Davies of the Tribune said: "Ricci is all and more than has been said of him. One may well marvel at the maturity of the boy's musical conceptions. One could close his eyes and imagine that one of the greatest violinistic figures of both the present and past stood on the platform. He is a great figure now." B. J.

### Skilton Opera Awarded Medal

At the fall luncheon of the American Opera Society of Chicago, Charles Sanford Skilton, of the University of Kansas at Lawrence, was awarded a David Bispham medal for his opera, Kalopin, which deals with a legend of the Chickasaw Indians in Tennessee, and builds certain scenes around the composer's familiar orchestral works, Deer Dance, War Dance, Sioux Flute Serenade, and others.



### SPECIALTY SOLOISTS WITH TORREBLANCA'S TIPICA ORCHESTRA

This photograph was taken at the home of Roland R. Witte, president of the Horner-Witte Concert Bureau, Inc., following the two-day engagement of the Tipica Orchestra in Kansas City, Mo., where they delighted four large audiences. The group includes the harpist, Lola Alatorre; Senor Jose de Arratia, tenor; Anita Lucay, dancer; Maestro Juan N. Torreblanca, conductor; Maria Romero, leading soprano of the Mexican National Grand Opera; Juan Lucay, dancer, and three members of the male quartet, known as Los Trovadores del Bajos, which means troubadours of the valley. The orchestra continues to play to capacity houses everywhere, and the children's matinees have been so popular that in many instances seats have had to be placed on the stage in order to accommodate all those who wanted to hear the orchestra.



# GUSTAV MAHLER: HIS AIMS AND HIS ACHIEVEMENTS

A Great Conductor Who Was Also a Great Composer. Excels in Slow Movements and Scherzos

By Dr. Hugo Leichtentritt

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In 1930 Gustav Mahler would have reached his seventieth year if fate had not cut short his career at the age of fifty-one. This memorial year offers a fit occasion to turn our thoughts back once more to this extraordinary musician, whose work as conductor, especially at the Vienna Opera, is cherished as a precious remembrance by those who had the good fortune of experiencing this glorious epoch of reproductive art.

To posterity, to the younger contemporaries, Mahler's claim to fame is based on his work as a composer. A certain unanimity has now been reached in Central Europe in estimating the value of Mahler's art, but in France, Italy and the Anglo-Saxon countries the knowledge of his works is still insufficient to fix his position as a creative



Photo by Carl Klein  
RODIN BUST OF MAHLER

artist in the minds of men. Similarly, as has been recently attempted in these columns in regard to Anton Bruckner, a comprehensive, though brief and impartial study on Mahler as a composer is here presented, with the view of explaining the peculiar characteristics of his music, of balancing its merits against its shortcomings, and describing the problematic nature of his art.

## NOT ACCORDING TO PATTERN

Mahler does not altogether continue in a straight line the symphonic work of the classical and romantic schools. One of the frequent sources of misunderstanding in connection with his work is that the listener expects to hear a symphony of the customary type. In none of his nine symphonies, not even in the first, does Mahler fully adhere to the regular pattern.

In parts, however, especially in the middle sections, in the scherzos and in the slow movements Mahler follows the traditional line clearly, and these scherzos and slow movements have, therefore, more easily won popular approval. But in his first movements, and especially in his finales, Mahler presents problems both new and difficult to understand.

Nor can one see in Mahler the legitimate successor of the program music of Berlioz, Liszt and Richard Strauss, though his close connection with this programmatic school is evident in almost all of his works. (It is important, however, to observe how Mahler, as he grew older, tried more and more to abolish all the various picturesque titles he invented in younger years).

Another difficulty arises from the fact that there is something problematic in most of Mahler's music, something not properly resolved, something questionable and uncertain. His music has neither the logical coherence of Bach nor the purity and beautiful contour of Mozart's melody; neither the constructive power and convincing expressiveness of Beethoven nor the limpid melodic beauty of Schubert; neither the passionate, youthful exuberance of Schumann and Chopin, nor the sincerity and concise form of Brahms. Yet there is in Mahler's work something—and even a good deal—of all these traits; but they are all mixed together in a complicated, not always well assimilated manner. To them are added personal qualities occasionally confusing and startling in their strangeness and their bizarre effect.

In view of this multiplicity of characteristics superficial critics have called Mahler an eclectic, who has borrowed amply from all great composers, and whose chief—in fact sole—merit is a brilliant instrumentation. To this there is added the reproach of triviality and vulgarity in his melodic invention. This, as far as I am aware, seems to be the average general attitude of the American musical public towards Mahler.

It is, of course, easy to defend this thesis, as the alleged faults are obvious enough, and visible and audible to everybody possessing some practical knowledge of symphonic literature. It is, however, not so

easy to account for Mahler's undeniable and constantly growing attractiveness to those having a more than superficial knowledge of his life work—a life work of such varied character that in order to reach a satisfactory opinion one must know all of his ten symphonic scores, as well as his songs. One must know these works, if only to comprehend the magnitude of his aspirations, and his gigantic struggle for the expression of his ideas.

## CHARACTER OF THE SYMPHONIES

What, then, is the character of the Mahler symphony? Mahler tries to combine the romantic ideal, aiming at the expression of personal and extra-musical feelings, with the purely structural plan of the classical symphony, while making use of modern methods, such as symbolism and impressionistic tone painting. A brief survey of the entire field covered by his symphonic work will show in what varied and manifold manner Mahler tried to achieve this fusion.

Aside from the fusion of musical elements, Mahler's purpose was to popularize symphonic art. This attempt, running all through his life's endeavor, probably accounts for what is regarded as his vulgarity, and his occasional tendency to mere-trititious sentiment.

In order to achieve a popular, easily comprehended style, to reach the people's heart directly he took as his starting point the simplest and directest of musical forms, the song. Mahler not only started with songs, but during his entire artistic career he turned to song again and again. Nevertheless, he is not a specific song-composer, for the song is for him not a finished and independent individual work of art, but rather the foundation of his symphonic structure. Many of his forty-two songs are preparatory sketches and were later employed in orchestral form; and practically all the rest were conceived in a symphonic sense, with a more or less elaborate orchestral accompaniment.

## ESSENTIALLY AUSTRIAN

To feel the beauty and peculiar emotional accent of these songs one ought perhaps to be German, or rather Austrian. That immense body of essentially German folk poetry collected under the title *Des Knaben Wunderhorn* has been a source of never-ending inspiration to Mahler. But the melodies invented by him to fit these quaint mediaeval verses are characteristically Austrian in tone and color.

All his life Mahler dreamt of a musical idiom understandable by the masses, which should at the same time satisfy the demands of fastidious cultured people—an ideal so often achieved by Mozart and Schubert. Whether it was at all possible to reach such an ideal near the beginning of the twentieth century, a period of great artificiality and sophistication, seems hardly probable. Perhaps this hope and belief was an error on the part of Mahler, but error or not, it is this belief that led him to his peculiar thematic substance.

To the popular song element he added march rhythms of no less popular stamp, originally derived from Austrian military music, which together with the incessant singing of the Bohemian and Moravian peasants were the earliest musical impressions of his boyhood. Like Bruckner, Mahler attached great importance to the Austrian peasant dances, and these occur again and again in his scherzos. It must be admitted that all this has given substance to the charge of triviality and sentimentality which is levelled at Mahler again and again. On the other hand, it was Mahler's purpose to give a popular flavor to his extremely complicated scores. One must also bear in mind what magnificent symphonic effects he achieved with his admittedly trivial material, and that even in the case of a Beethoven it is often not the material which determines the quality of the work, but the use to which that material has been put.

In one way these sentimental, trivial melodies foreshadow a feature of our modern music, later exaggerated beyond measure by Stravinsky, Hindemith, Milhaud and others—namely, the intentional parody or caricature. Mahler was the first composer of symphonic music to make use of these grotesque, parodistic effects. Nevertheless he never lost sight of a fact that younger musicians have often overlooked, namely, that parody is essentially unmusical, that it destroys the true substance of music, and that it can be employed legitimately only in rare and exceptional cases.

## MAHLER'S SCHERZOS

Mahler is easiest to understand where he remains in touch with the plastic forms of the classical symphony which are derived from the dance and the song, namely, in his

scherzos and the shorter slow movements. Whether the scherzos are rustic and jolly, as in the first symphony, sombre and restless, as in the second, idyllic and humorous, as in the third, or weird, fantastic, even scurrilous, as in the fourth, they all have a very immediate appeal and are of undoubted originality.

All these four scherzos, of considerable symphonic complexity and far from the straightforward, rather simple treatment of Beethoven, are far exceeded in breadth of structure and wealth of symphonic treatment by the scherzo of the fifth symphony, which, with its more than eight hundred measures, is certainly the vastest specimen of its type in the entire symphonic literature. It is an unusually straightforward piece in comparison with Mahler's usual complexity of sentiment, a true hymn of exuberant animal existence, a grandiose dance fantasy. Delicate and boisterous episodes are contrasted with telling effect, and in its totality the piece is a marvel of symphonic construction.

The scherzo of the sixth symphony with its fantastic mixture of joviality, rusticity and even brutality, with an echo of the graceful, refined and delicate minuet and gavotte music of olden times, again has its own individual character. In the seventh symphony the scherzo is a waltz, unique in type, in which shadowy, nocturnal, demonic and parodistic ingredients are strangely intermingled. In the last scherzo that Mahler wrote, in his ninth symphony, he returns once more to the sinister and the grotesque. (The eighth symphony and the Song of Earth have no scherzo at all in the proper sense of the term).

## THE SLOW MOVEMENTS

Like the scherzos, the slow movements of the Mahler symphonies offer no extraordinary difficulties to the listener. They are full of expressive melody, easily understood, generally lyrical in character; and they show a great variety of moods, orchestral coloring and form. In the second symphony, indeed, the slow movement is entirely unproblematic, and its lovely, graceful melody had made it a popular favorite. Akin to this piece is the Tempo di minuetto, grazioso of the third symphony, which in its delicate grace, its tenderness of sentiment, its fragrance of sound, is, as it were, a musical "flower-piece." Again, the Adagietto of the fifth symphony, for strings and harp only, is one of the sweetest romantic pieces penned in our century. Just for that reason, and also for being accessible to every listener, it has been sometimes severely censured. If the piece is properly played, however, it cannot fail to enchant even the modern opponents of heartfelt melody.

Only in the sixth symphony, the most tragic of all the Mahler symphonies, the slow movement abandons the popular vein. It is meditative, passionate, tragic, mysterious by turns; it is an example of thematic complexity and contrapuntal workmanship. One symphony, the seventh, has two slow movements, nocturnes, both steeped in romantic imagery. No. 1 is in the form of a slow march; No. 2 sounds like a serenade on a moonlight summer night, with harp and guitar, the latter being a new guest in the symphonic orchestra.

Twice, in the third and ninth symphonies, Mahler follows the example of Tchaikowsky by using the slow movement as a finale. In the third symphony this slow finale is of overwhelming beauty of melody and of sound, a veritable hymn from paradise, where all earthly human passions and excitement are forgotten; that of the ninth symphony is a grandiose vision of cosmic power, somewhat akin to the religious effusions of Bruckner.

## JUDGMENT MUST BE RESERVED

Mahler would have been universally recognized as a great composer long ago if the discussion concerning him could be limited to his scherzos and slow movements with their startling, new and strange effects. But the case is considerably complicated by his first and last movements. Here the problematic features of his music become so manifest, and the difficulties for the listener often accumulate to such a degree, that the audience is not easily convinced. Some of these movements are so long, so complicated and taxing to the hearer that even lovers of Mahler sometimes begin to doubt whether the ultimate result could not have been reached in a less roundabout and obscure manner. Be that as it may, the musical public of our day is so far from comprehending the bold and far-reaching ideas behind these works that it would be idle to attempt a final judgment of their value and the extent to which they were or were not realized. Such a judgment must be reserved for a later day.

But one very important side of the question may be touched upon—the emotional

content of Mahler's symphonies, their ethical, aesthetic, philosophic, metaphysical basis, in short, their spiritual horizon. In almost every one of Mahler's symphonies a thoughtful and instructed critic may discover a leading idea of cosmic significance and a constructive plan of vast proportions. The human mind and soul with its aspirations, hopes and illusions, the inexhaustible problems of nature, religion, eternity, the universe, death, resurrection—all these things Mahler's symphonies attempt to express.

Symbolism, in a certain sense comparable to that of Bach, plays an all-important part in these works. In the case of Mahler, as in that of Bach, it is necessary to understand the meaning of the symbols in order to grasp the composer's intention. Thus the first symphony deals with nature, landscape, the feeling for the organic growth of life in various aspects of nature. Its main theme is resurrection, the life after death, the eternal law of life born from death, a profound confidence in God's love, a grandiose vision of the last judgment. The third symbolizes the evolution and gradual transition from common every-day life to the life hereafter—in paradise; while the fourth paints in brightest tones the picture of an ideal, happy world, like a child's innocent and happy vision, a fairy tale.

## A NEW SYMPHONIC STYLE

The group which comprises the fifth, sixth and seventh symphonies is the really problematical part of Mahler's symphonic work. Here all the prevailing ideas and formal treatment are called into question. A new symphonic style is presented, considerably different even from Mahler's earlier manner, and more enigmatic in many respects. The last word concerning these three symphonies has not yet been pronounced, but at present they appear to be the less convincing utterances of Mahler's genius, although they do contain some magnificent music. The tragic conflicts dominating this symphonic group lead to the climax of Mahler's effort, reached in The Song of the Earth, and in the eighth symphony.

The Song of the Earth, written to the German translation of a set of Chinese poems, is Mahler's masterpiece, the most perfect expression of his innermost feeling at the time of maturity. Here turbulent passion is softened down to the mood of resignation and elegy. The great mystery of the sense of life and the parting from it is treated with a surety of touch, a knowledge of art, a power of expression rarely paralleled in the twentieth century. In the eighth symphony Mahler's pantheistic religious belief finds its most ambitious expression in the choral treatment of the mediaeval ecclesiastic hymn, *Veni creator spiritus*, followed by the closing scene from Goethe's *Faust*.

The ninth symphony, Mahler's last finished work, is full of bitterness and despair,



Photo by Paul Bechert

## MAHLER'S GRAVE

in the cemetery of Grinzing, a suburb of Vienna.

foretasting the shadows of death. It ends with that mystic finale in which Death appears majestic, and the glory of the Creator, the return of the soul to its heavenly home are expressed in the most exalted tones of which Mahler was capable.

## SUMMING UP

To sum up: Mahler is certainly not equal to the great masters of the very first rank, on account of the obvious shortcomings and the problematic character of his art. Nevertheless he must be called one of the outstanding artists of the last half-century. The aim he set himself he only partially achieved, but this aim was so lofty, his attempts to reach it so rich, manifold, interesting and novel, that he must command the greatest

(Continued on page 18)



# Gustav Mahler as a Composer

## The Negative Side of the Mahler Controversy

By Clarence Lucas

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Gustav Mahler's compositions will live as long as the public wishes them to live, or as long as the accredited authorities on music say they are immortal masterpieces.

Does the public show any interest in Mahler's compositions? Do the Mahler symphonies draw? Did Mahler's work ever attract the crowds of music lovers who used to fill the concert halls repeatedly, season after season, when Wagner or Tchaikovsky programs were at the height of their popularity? No! Mahler never had a vogue outside of a coterie of friends in Vienna and Berlin. And these Mahler admirers are apparently out of touch with the greater public, and exert no more influence upon it than the Browning clubs of thirty or forty years ago changed the direction of the vast public's literary current.

It may be urged that the works of J. S. Bach were equally neglected by the public. The Passion Music of St. Matthew was laid aside for a hundred years, until Mendelssohn discovered it. The motets and chorals were still unnoticed when Mozart heard them and "came away deeply moved and wondering."

When Bach was an old man in Leipsic the musicians of the town founded a musical society which eventually led to the Gewandhaus concerts. But Bach was not invited to become a member of the society. Posterity has set an infinitely higher value on his works.

Beethoven, Schumann, Chopin, placed his fugues among the highest achievements of human genius in music, and Bach eventually became recognized as one of the greatest of the great masters, even by the general public, which did not know one note of his music from another.

Where are the Beethoven, Mozart, Mendelssohn, Schumann, Chopin, of our period who acclaim Gustav Mahler as a heaven-born and inspired composer? The critical authorities do not grant him a niche in the Temple of Fame, and the public manifests no desire to hear his works. He should have at least the position of a Dante, who, according to one of Voltaire's characters, will be considered a great poet so long as the public does not read him.

We are obliged to fall back on the last resort of likes and dislikes. We must say: I like Mahler's music, or, I do not like it. De gustibus non est disputandum:—taste is unassailable. I have as much right to say that I dislike this music as any man has to say that he admires it. There the matter might well end. But there is another point to be considered, and that is fashion.

Certain styles of music are "fashionable" at certain periods and altogether ignored a few years later. The once enormously popular and now neglected operas of Rossini are striking examples of what a change in fashion can do with the works of a man of real genius. Changes of fashion cause many a woman to discard the most costly dresses, no matter how new and unused. Imagine the horror with which a Roman queen of society of two thousand years ago would look upon the bobbed hair and shingled heads of our present day ladies! Her towering headgear was piled a yard high over her brows. And the composers Handel and Gluck were considered bold innovators and daring old bucks because they disregarded the prevailing fashion and conducted rehearsals without their wigs, even in the presence of ladies.

In France and England to-day, the law, which is always old-fashioned and out of touch with things modern, crowns all its legal intellect with a wig, an emblem of wisdom and justice found in its native state attached to the rear end of a horse. Fashion alone makes such an absurdity acceptable.

Did fashion ever make the music of Mahler desirable? Never!—though, as we have seen, nothing can be too absurd to be outside the pale of fashion. It was not enough out of the beaten track to be noticeable as a novelty. It was new only because it was recently composed.

Stravinsky made the musical world wince with discords free and unconfined. Forty years before him Grieg captivated us with the acidulated sweetness of his harmonies. Mahler wrote at the same time that Richard Strauss was making himself talked about with Don Juan, Macbeth, Till Eulenspiegel, Tod und Verklärung, but the world gave no heed to the Mahler symphonies. Fashion, of course, can yet make popular the works of Mahler, though it has not done so thus far. A symphony, like a girl's hat, must pass into the discard when the fiat of fashion says "Depart!" Not long ago women covered their heads with hats as broad as tea trays. Today they encase their close-cropped skulls in inverted sugar bowls. Not long ago the musical world sobbed its very eyes out

over the consoling miseries of Tchaikowsky's Pathetic Symphony. To-day it is hilarious about the boiler-factory atmosphere of the advance school's Ballet Mechanique.

It is the common practice of one generation to marvel at the blindness of a preceding generation of critics, forgetting, or rather, unaware, that most of the critics, like the public, see the art of their day through the colored glasses of the prevailing fashion.

Strong and convincing emotional honesty, call it character if you will,—is hardly affected by the changes of fashion. For emotional depth reveals the soul, the wellspring of all true art. It is like the nude human figure in sculpture, which is unalterable. It remains an unvarying standard amid the ever-changing fashions of dress.

In my opinion, the larger works of Mahler are too composite in style to please the partisans of any pure school. Not one of them is satisfactory throughout to anybody. Yet each work contains passages which please somebody. Everybody at the feast can find his favorite vegetable in the Mahler salad.

Horace, in old Rome, condemned that kind of art nearly twenty centuries ago. The first five lines of De Arte Poetica will serve very well as a criticism of the symphonies of Mahler,—especially the phrase:—

ut turpiter atrum desinat in piscem mulier formosa superne,—"or if a woman beautiful above should terminate unsightly in a hideous fish."

Mahler apparently attempted to avoid both the sweet and doll-like charms of a pretty girl, and the unsociable characteristics of a deep sea fish. He has produced a sort of musical monster. His lovely woman stands upon a fish's tail in place of two tapering limbs of pink and white. His fish have heads which cannot be submerged for more than a moment in the salt waves of the rolling deep.

His scores abound in rich effects of orchestral color, for he was a consummate master of the instruments. He had an enviable contrapuntal skill and he wrote many a page that a contrapuntist as skillful as Cherubini might well have signed. He knew the harmonies of Wagner, Chopin, Grieg, and all the clashing discords that have spread like weeds across the musical landscape since Berlioz began to scatter seeds of ugliness with his grotesque experiments. And Mahler was familiar with the waltzes of Johann Strauss, father and son. He remembered the folksongs of Austria and the sentimental tunes of old Vienna when he sat down to write a symphony. He was too intellectual, too analytical, too methodical, to be swept from the earth by the tempests of emotion

and the magnetic attraction of inspiration. Beethoven was also an intellectual composer; but he could rise above his knowledge and soar into the blue on the twin wings of feeling and imagination, where the plodding feet of science cannot scale. For it is emotional intensity alone that sets the hall mark of originality on a composer. Intellectual work is colorless in art.

Franz Liszt must forever rank above Gustav Mahler as a composer, for the simple reason that he has an individual and recognizable style of his own. Even when the fires of inspiration burned very low, Liszt had mannerisms which distinguished his compositions from the works of others.

I have purposely selected Liszt because, like Mahler, Liszt was supremely great as an executive, interpretive musician. Mahler was a great musician, a powerful personality in music; of that there can be no shadow of a doubt. But the greatness of the man is not found in his compositions. What says Emerson?

"A man is like a bit of Labrador spar, which has no lustre as you turn it in your hand, until you come to a particular angle; then it shows deep and beautiful colors. There is no adaption or universal applicability in men, but each has his special talent, and the mastery of successful men consists in adroitly keeping themselves where and when that turn shall be oftenest to be practised."

I have a vivid recollection of shouting myself hoarse for Mahler when he conducted the music dramas of Wagner in London's Covent Garden Opera House as long ago as 1892. Twenty-five or six years later I had the same enthusiasm for him when he directed the New York Philharmonic Society's orchestra. And now that he has gone to (Continued on page 18)

## MINIATURE "HISTORY" OF FLUTES—by Theodore Stearns

(Copyright, 1930, by the Musical Courier Company)

Orpheus originated carping criticism by cutting holes in a hollow reed, tooting on it, and then claiming that his was the true music and the song of man not. I would not go so far as to say that his characteristic has descended onto flute players in general although most of them who played under my direction would invariably change a note in any composition placed before them and on occasion could talk faster than they fingered their runs and trills—which was going some for the flute is the most agile instrument in any orchestra.

Orpheus quickly discovered that by closing the holes in his flute he pressed the tones downward and opening them correspondingly caused his melody to soar aloft. The same principle applies to the nozzle on the business end of an ordinary garden hose and it was while hesitating to include this simile

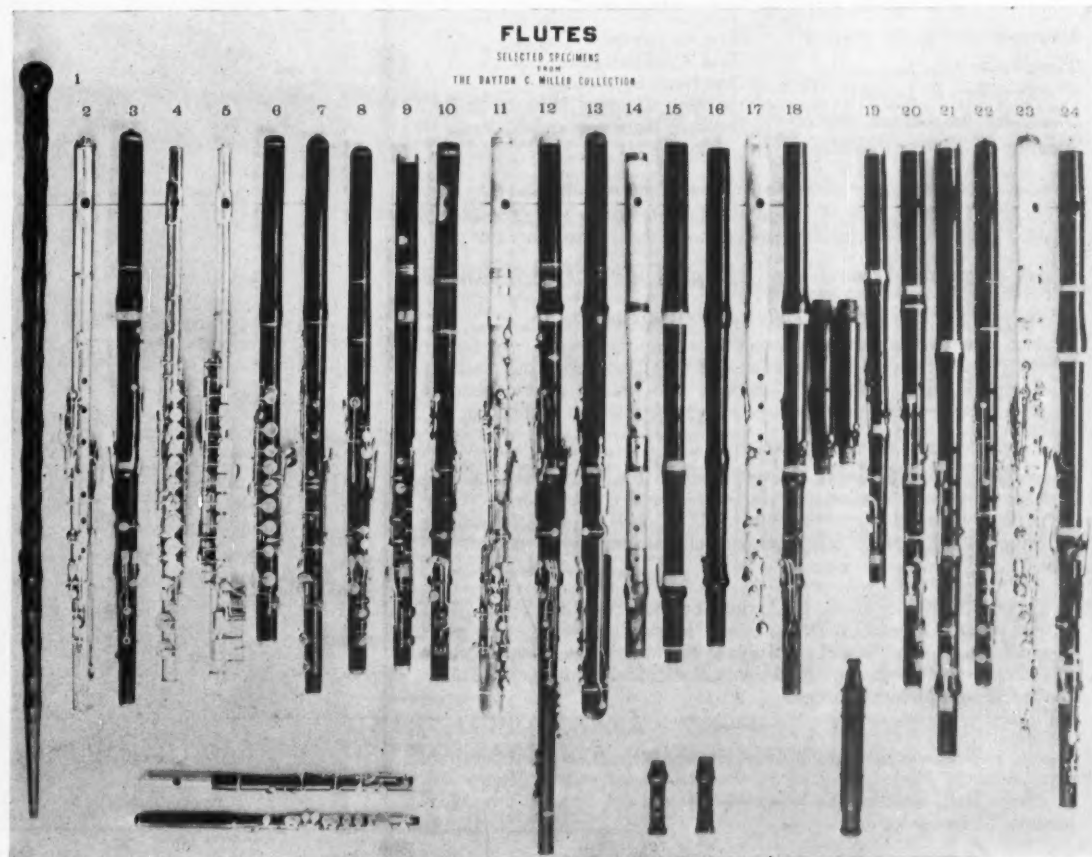
in my miniature history of music, published recently in the MUSICAL COURIER, that a self-evident slip of the pen substituted "higher" for "lower." Thus, out of five thousand words, one of them became distractingly counterfeit.

However, it is possible that in a pile of five thousand pennies one of them may be a telephone slug, but that would not seriously impair the fifty dollars represented. And it would seem logical to take the fifty dollars and say nothing, rather than insist upon only \$49.99 in this age of international business depression.

Years ago, Dayton C. Miller and I used to play in the boys' band and orchestra in Berea, Ohio, and incidentally played hookey from school to dive into the old swimming hole in the Cuyahoga River hard by. We used to cleave the waters "kerplunk!" just

like that—making a deeper tone than the released waterfall further on, I observed, and thereby following the laws of the flute. Not long ago I learned that Dayton had grown up to be a famous professor and lecturer on the solar system in Cleveland's equally famous Case School of Applied Science, and that he has published several important books on the science of musical sounds. As a boy, Prof. Miller was a flute player, and his pet hobby today is collecting all kinds and expensive makes of those subtle and interesting instruments.

Here is a photograph of one of Prof. Miller's musical anas which are recognized as the most extensive of their kind in the world. And to think that they are all descendants of the pipes of Pan, or the hollow reed of Orpheus who was no doubt the first music critic in history!



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## Two Newcomers at Metropolitan Make Debuts in Il Trovatore

**Faina Petrova and Claudio Frigerio Well Liked, With Corona and Martinelli in the Principal Roles—Girl of the Golden West Presented for First Time This Season With Jeritza, Martinelli and Danise Heading Cast—Edward Johnson Makes Season's First Appearance in Romeo and Juliet With Bori—Norma a Triumph for Ponselle—Gigli at His Best in L'Elisir D'Amore—An Interesting Sunday Concert**

**THE FLYING DUTCHMAN, NOVEMBER 10**  
Repetition of The Flying Dutchman, that interesting early work of Wagner's, resulted again in a sold-out house. Almost the same cast as the initial performance November 1), with new scenery and three debuts (Jeritza, Clemens and Andresen) all conduced to keep up interest in this work, now nearly 100 years old. Kirchhoff sang the role of Erich instead of Laubenthal.

**ROMEO AND JULIET NOVEMBER 12**  
Gounod's Romeo and Juliet was the vehicle for the first appearance this season of Edward Johnson. Opposite the prized tenor was Lucrezia Bori. Such a Romeo and Juliet as these two made would be hard to duplicate anywhere. Bori, charming, youthful in appearance (and fact) and golden of voice, was an ideal heroine, while Johnson, handsome, impassioned and singing at the pinnacle of his extraordinary powers verified the old proverb that "all the world loves a lover." Leon Rothier made a full voiced and amiable Friar Laurent, De Luca a picturesque Mercutio, Gladys Swarthout, Henrietta Wakefield, Angelo Bada, Max Altglass, Milla Picco, Paolo Ananian, Pavel Ludikar and Joseph Macpherson completed the competent cast. Louis Hasselmans conducted.

**THE GIRL OF THE GOLDEN WEST NOVEMBER 13**  
The Metropolitan "went Western" for the first time this season when The Girl of the Golden West was brought, scenery, noose and all, into the opera house for her seasonal

debut. The cast was as before, Maria Jeritza a dominating figure, full of fire and courage, and in excellent voice, as the Girl, Minnie, and Giovanni Martinelli back in "chaps" and bandana (and almost in a noose) as Johnson. Danise upheld the law (and his own) as the Sheriff of those lawless days in '49. And so it will probably go through this season.

The performance on Thursday was spirited, and there was a suspicion of an outdoor tang, in the foothills behind the footlights. Martinelli, who sings better and better as the seasons pass, made a robust hero of the role, and sang with his accustomed skill and color. Danise's Sheriff was all that a sheriff can be, calculating and cold, even though he sang with his usual warmth and artistry.

Mr. Bellezza rode through the score at a good pace, and the supernumeraries and chorus were a tuneful lot.

**NORMA, NOVEMBER 14**

A Metropolitan presentation which may always be depended upon to draw applause from the spectators and favorable comment from the press is Bellini's Norma with Rosa Ponselle in the title role. Though Miss Ponselle has appeared many times in this part, in New York and elsewhere, custom has in no way dimmed her dramatic and golden-voiced portrayal. Frederick Jagel, as Pollione, distinguished himself for the good taste and vocal beauty of his interpretation. Adalgisa was Marion Telva, and this singer

(Continued on page 44)



*Photo by Cosmo News Photos*

**ROSA PONSELLE, AND HER NEW MASCOT, WHISKERS,**  
*which accompanied the singer back to America from St. Moritz, where he first saw the light of day in dogdom, and where he was fortunate enough to meet Miss Ponselle during the summer. Each was fascinated—and now Whiskers is ensconced in the pent house of Rosa Ponselle, learning the routine of a prima donna's life. Lucky dog!*



# HARRIET COHEN

## Charms New York

Plays Most Unusual Program of The Season, Nov. 12, 1930

### THE WORLD

#### MUSIC BY SAMUEL CHOTZINOFF

Miss Harriet Cohen

Those who attended Miss Harriet Cohen's piano recital at the Town Hall yesterday afternoon heard a gifted pianist in the most unconventional program offered thus far this season. Miss Cohen, an English lady, was practically making her debut, for one may discount her participation in some chamber music at a Beethoven Association concert several weeks ago; and for a debutante to act as if Chopin had never written a note for the piano is a gesture either revolutionary or—English.

Furthermore, this artist's choice of music had a finer purpose behind it than a mere desire to do the unusual, though her program was unusual enough. The concert began with Bach, but it was the Bach of the D Minor Piano Concerto, a piece seldom heard in the parlors of Times Square; and, actuated by a desire to do the right thing by the composition, Miss Cohen went to the trouble and expense of providing a small string orchestra for the accompaniment, with Mr. Barrere as conductor.

There followed the C sharp minor, op. 117, and the B flat major, op. 76 intermezzi of Brahms and four pieces by Manuel de Falla—the "Danse du Meunier," "Recit du Pecheur," "Andaluzza" and "Danse Rituelle du Feu." In the Brahms music Miss Cohen abandoned, as was to be expected, the emotional circumspection she had exercised in the concerto and treated the intermezzi like improvisations, which they really are.

The music of De Falla, not long ago held to be ravishing, is settling down, for me at least, into the objective dance tunes they essentially are. Not that there is anything wrong about dance tunes. They have, in fact, been put to marvelous uses by all the great composers from Bach to Strauss. The Spaniards, however, seem to be content to serve them up, garnished with curious harmonies, as an entire dinner. Miss Cohen made a good deal of their colors and rhythms.

For her third group the pianist made a prodigious backward leap from the present to the middle of the sixteenth century. The music was from the pen of the great Elizabethan madrigalist, William Byrd, and consisted of a pavane "The Nightingale," "John Cum Kisse Me Now" and "A Fancie," the last a first performance in America.

The amazing program came to an end with a sonata in G major by Arnold Bax. Miss Cohen deserves our gratitude for bringing us the sonata. Indeed, she made us her debtors for a good many things yesterday—for her interesting program, the charm of her personality and her authentic gifts as a pianist.

### TELEGRAM

#### ACCLAIM GREETSS HARRIET COHEN

English Pianist, in Second Appearance Here, Received as Highly Skilled Artist.

By PITTS SANBORN

At the Town Hall, yesterday afternoon, Miss Harriet Cohen, an English pianist who had previously appeared here at the season's first concert of the Beethoven Association, reappeared in recital. For this occasion she had selected a program which was both unconventional and interesting, a musician's program.

The initial number was the Bach concerto in D minor, in which Miss Cohen had as accompaniment a "chamber music group" conducted by George Barrere.

#### Plays New Piece

The second number comprised in unusual juxtaposition two intermezzi by Brahms and a group of four pieces by Manuel de Falla. Miss Cohen successfully expressed the profound melancholy of the C sharp minor intermezzo. She also gave a charming account of de Falla's "Recit du pecheur" and in his "Andaluzza" she caught the languorous idiom of the southern province.

A feature of the concert was a group of pieces by the Elizabethan William Byrd. One of them, "A Fancie," received its first performance in America and its second anywhere, for only recently had it been transcribed from the original manuscript in the possession of Lord Henry Nevill.

Miss Cohen excelled in these archaic and yet at times singularly modern pieces and also in a G major sonata in one movement by Arnold Bax which concluded the program. This sonata is the English composer's musical reaction to his experience of the war. Miss Cohen told the audience that it is rather the war as sublimated into a medieval story.

#### Hope for Another Recital

In any case, it is a freely rhapsodic composition, suggestive in its manner of an impromptu. Miss Cohen played it eloquently.

The audience received the pianist as an artist of uncommon quality. It is earnestly to be hoped that she will play for us again before she departs for England.

### HERALD TRIBUNE

#### Harriet Cohen, English Pianist, Heard in Recital

Plays Bax Sonata, Dedicated to Herself, With Brahms, Bach, De Falla Offerings

String Ensemble Assists

Melody by Byrd, 350 Years Old, Shares N. Y. Debut

By F. D. PERKINS

Miss Harriet Cohen, the English pianist who had made her first New York appearance last month in a concert of the Beethoven Association, gave her first recital here yesterday afternoon in Town Hall, beginning with Bach's clavier concerto in D minor, in which she was accompanied by a string ensemble under George Barrere's direction. The following solo part of the program was unconventional in makeup, offering two Brahms intermezzi, four short numbers by Manuel de Falla, four pieces by William Byrd, including a "Fancie" new to America, and a sonata in G major by Arnold Bax, dedicated to Miss Cohen.

Miss Cohen is one of the European musicians who came here at the invitation of Mrs. Elizabeth Sprague Coolidge to take part in the October festival of chamber music in Chicago. Yesterday's recital bore out the implication of this invitation that Miss Cohen is a pianist of ability and distinction.

In the Bach concerto, Miss Cohen's playing disclosed notable technical fluency and finish in a straightforward performance. The dark-hued brooding mood of Brahms' intermezzo in G sharp minor, Op. 117, was sympathetically and effectively realized; the Byrd numbers were played with praiseworthy artistry, clarity and fluency of shading. The four de Falla numbers were played with more rubato, more changes of pace than they might have received from George Copeland, our American specialist in this field; more brilliance of color might have been welcome, although color and vision were far from absent.

Miss Cohen provided a verbal preface for Byrd's "Fancie" and Bax's sonata. The former, from "My Lady's Noddy's Booke" was recently transcribed from the original manuscript, and this performance was not only the first in this country, but apparently the first or second anywhere since the sixteenth century. The pleasing melody and formal finish of this number, about 350 years old, but not "dated," were skillfully revealed by Miss Cohen, who executed the rich ornamentation with ease and polish.

In the Bax sonata, it was explained, the composer had the World War in mind—not that he meant it for an actual musical illustration of the war but rather as reflections on the war some years afterward. Naturally, the dominant mood was somber and the work had considerable expressive power, telling of a sensitive, deeply reflective temperament. The pianist was welcomed by a friendly audience of good size and played extra numbers after the set list.



### NEW YORK AMERICAN

By LEONARD LIEBLING

#### Unusual Program

In the afternoon an unusual program was presented at Town Hall by Harriet Cohen, an English pianist, assisted by a chamber-music orchestra under the baton of Georges Barrere.

The list of pieces heard comprised Bach's D Minor Concerto, Brahms' two Intermezzi, C Sharp Minor, op. 117, and B Flat Minor, op. 76; numbers by De Falla and Byrd, and the Arnold Bax Sonata in G Major, one movement, dedicated to Miss Cohen.

Miss Cohen gave a short and charming talk about the sonata, explaining that it represents Bax's musical reactions to war, not to the World War, but rather to military combat of an earlier kind when armored knights went forth bent on deeds of derring-do. The Bax composition is craftsmanlike, earnest music, not more than passingly modernistic, and of sufficient pictorial power to hold interest throughout.

The pianist proved herself to be a serious and sensitive musician who handled her Bach with clarity, insight and authority and displayed fine knowledge of the other types of works as well. Her technic is complete and she masters a rich variety of shadings in the niceties of touch and tone.

Miss Cohen, who had a friendly reception, is to be commended for departing so radically and effectively from the old (and if the truth must be told) somewhat worn-out type of piano recital programs.

## —: RETURNING NEXT SEASON :—

WITH A DISTINGUISHED RECORD OF APPEARANCES TO HER CREDIT DURING HER FIRST SHORT VISIT TO AMERICA, MISS COHEN WILL RETURN NEXT SEASON FOR AN EXTENDED TOUR. SHE IS ALREADY ENGAGED BY THE BOSTON SYMPHONY ORCHESTRA.

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## Mrs. E. J. Ottaway, President of the N. F. of M. C., Announces Young Artists' Contest for 1931

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In the many years of its active and progressive existence, the National Federation of Music Clubs has devoted a great deal of its time and energy to the national young artists' contest which takes place every two years at one of the biennial conventions. This year the event will take place at the meeting to be held in San Francisco from June 20 to 27, which will be the culmination of the fifteen state and district contests previously held.

"It hardly seems possible that already we are preparing for the contest," Mrs. Elmer James Ottaway, president of the Federation, said to the writer on the occasion of her recent visit to New York. "The time has slipped by so rapidly since we gathered in Boston for the last awards. I find, however, that the country is ready for the event in that the interest in the contest seems to be greater than ever. The field workers over the fifteen districts tell me that the response is very evident."

"Just what are the requirements for the contest?" we asked.

"There are certain educational requirements, demanding a given number of years of study, and then the obligation to perform the chosen musical selections in each classifi-

cation, be it violin, piano, voice, cello or organ, which have been set aside by the committee."

"And who is the committee?"

"I would say that the committee is made up of five artists distinctly representative of their individual musical branch: Louise Homer, for voice; Ossip Gabrilowitsch, for piano; Albert Spalding, for violin; Felix Salmond, for cello, and Wallace Goodrich for organ. These musicians have made a selection of a certain number of compositions which they feel are best adapted to bringing out qualities in the performer which will be of judicial value."

"The response which the contest is receiving from the American public must be a joy to you," remarked the writer to Mrs. Ottaway.

"It is of particular joy to me," she replied, "because my aim as president of the Federation, and I would say my slogan, has been to make America musical from a different standpoint than that which has been promoted so far. One hears of making America musical through the process of teaching the child a love of music and enforcing a certain musical education. While I admit that this is a very valua-

ble and desirable process, I also think that educating the older generation of Americans is a very important factor in the general aim for more music in America. If we are to wait until the child of today grows to an age where it can be an active agent in America's music it will be a rather long wait. Furthermore, I believe that music in America needs background and to acquire this very thing I have the idea of beginning at the other end—that is, the college student, the older student, the adult, the teacher.

"In attempting this I also have in mind making America musical not purely from a professional standpoint, but also an amateur one. What we need is the music lover, not the music performer. We need the cultured public which love music as an art and which has taken up the subject of music from an educational standpoint, that is, a standard of higher living, a development of the aesthetic."

"What means are you taking to approach your ideal?"

"I have secured the cooperation of some very important universities in the effort to place music in our educational institutions on a par with other subjects. I mean a par value with philosophy, mathematics, history and all other subjects. With this cooperation the student who enters college or the university will feel free to take up the subject of music with the knowledge that it will be looked upon with favor. Today the person who takes up music in the university realizes that in the balance of acknowledged education from that institution music does not carry much weight. This is altogether wrong. Music is an educational factor, much more so than any of the other arts, except literature, and a proper acknowledgment of this fact will do much to make America music conscious."

"What is your opinion of music as it is taught in the schools and colleges today?"

"I think that it suffers mainly from the



MRS. E. J. OTTAWAY,  
President of the National Federation of  
Music Clubs.

fact that those who hold the instructor's position are too pedagogical and not sufficiently artistic. This is particularly true of the smaller cities, to where perhaps the more artistic person is not attracted because of the simpler life, but where such a personality is really needed to stimulate interest.

"Perhaps the best and clearest way that

(Continued on page 43)

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Photo by Setzer, Vienna

# MARIA JERITZA

WORLD FAMOUS PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA COMPANY AS BRUNNHILDE IN DIE WALKÜRE IN WHICH SHE APPEARED WITH OUTSTANDING SUCCESS IN APRIL, 1930, AT THE VIENNA OPERA. THIS WAS THE FIRST TIME THAT SHE APPEARED IN THIS ROLE.

Management: Metropolitan Musical Bureau, 551 Fifth Avenue, New York City

## BOSTON EVENING TRANSCRIPT MONDAY, NOVEMBER 10, 1930

### Coloratura Conquests

For some years the chief representative of the arts of coloratura song hereabouts has been Amelita Galli-Curci. Lesser stars have made occasional appearance. The Chicago Opera Company has often devoted one or more operas out of its annual fortnight to some vehicle for the ornate branch of song. But by and large, Mme. Galli-Curci has supplied Boston with most of its florid singing. Until yesterday.

Yesterday at Symphony Hall a new star appeared in the lonesome firmament of this branch of singing—Claire Clairbert. Extravagant reports preceded her. The West (in the person of at least one responsible reviewer) made her the equal of two of the greatest coloraturas of a generation that has just passed. When such ballyhoo announces the coming of an artist the cautious redouble their caution. No sane reviewer likes to be suspected of having been "taken in" by it. We do not know whether Madame Clairbert equals two or three or one and a half of the singers of the past. We like her better as herself, a musical individuality in her own right, rather than as an equation out of years gone by.

Miss Clairbert sang the great testing-pieces in this field of music: Proch's Variations; Alabiev's "Nightingale"; the so-called "great air" out of Mozart's "Seraglio"; "Ah fors e lui" from "Traviata." To them she added the suavities of Giordani's "Caro mio ben," a "Serenade" of Brumagne, a song, "Mandoline" by her accompanist, Francis de Bourguignon. With "extras" she was liberal. They were much in demand.

The prevailing quality of Miss Clairbert's voice is one of brightness. The thin whiteness often heard in coloratura song is not hers. More opulent is her tone. Neither is hers the golden flow of certain other singers. Somewhere between the two she finds her place. This brightness is (with a single exception, to be noted later) far from cold. Warmth—round and full-bodied—characterizes it. For once, the inevitable flute obbligato was overshadowed. Mr. Lion was not remiss in the quality of the tones he drew from his instrument. But for sheer, colorful, bright beauty Miss Clairbert's tone excelled that of the excellent flutist. In volume, it made that of the flute sound insignificant. And yet, in spite of such volume, her tone betrays not the least sign of heaviness; it remains buoyant and liquid. That same volume of sound she is able to produce through a range exceedingly wide. No high notes daunted her. For them, however, she lost the beautiful quality of her other tones. Brightness turned to hardness. One wonders whether any human voice can for many years endure the strain of such high notes produced at such volume. It were a pity if this voice were to be sacrificed before its time upon the purposeless altars of high notes and volume.

With Miss Clairbert, the technic of florid song matched the natural beauty of her voice. Too often one may find inclination to make excuses for a florid technic somewhat less than perfect; the technic is too difficult anyway; the singer is really doing it "very well" after all, etc., etc. With Miss Clairbert, long, rapid scale and arpeggio passages came with evenness sung legato; in staccato were clipped with a sharpness (and without loss of the same evenness) that would be the envy of many an instrumentalist. Intonation never wavered. Gradations of tonal color and tonal intensity were plentiful. And all this throughout her wide range. Nor could one find fault with pronunciation. In the single English song (an encore) the listener found himself able to understand each word. Many a singer native to English could profit by listening to this young Belgian.

One adds to voice and technic, musicianship. The beauty with which Miss Clairbert molds the contours of phrase and period matches the beauty of the tones with which she sings them. Does she sing a song (as distinguished from a florid air) one feels it with her. One is confident that with "lieder" she would succeed as well as in the more ornate field.

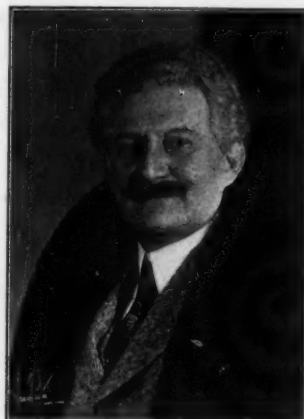
Miss Clairbert met the exactions of her difficult program; delivered the smoothly-flowing periods of "Caro mio ben" in the manner of purest "bel canto"; surmounted with ease the intricacies of Mozart's air (it is often omitted from the opera on account of the demands it makes upon the singer); finally conquered in Verdi's air.

A. H. M.

## Communion Between Teacher and Student Essential for Successful Teaching Is the Belief of Edward E. Treumann Well-known Pedagogue Finds Training of Advanced Students the Source of His Greatest Joy and Satisfaction

In this day and age when teachers in the music profession spring up over night, the writer felt particularly privileged in having a chat with Edward E. Treumann, well known piano pedagogue, who has been a recognized figure in this field for many years. Just what he thought about the often discussed subject of the relation of teacher to pupil and pupil to teacher seemed an interesting subject.

Certain it is that there is no person better fitted to talk about such a subject than Mr. Treumann, who has been associated with piano students for about thirty-five years.



EDWARD E. TREUMANN

Edward Treumann first studied with Julius Epstein at the Vienna Royal Conservatory of Music and was a graduate of the Master School of Vienna; he studied with Emil von Sauer and won a diploma from him. He studied with Moszkowski in Paris and has mastered practically the entire piano repertory of his time. He has been endorsed by some of the greatest pianists of this age, including Josef Hofmann. He has traveled over this country and Europe with such artists as Lilli Lehmann, Giuseppe Campanari and Emma Nevada, acting in the role of accompanist and assistant artist. His chief interest today is the preparation of pianists for the concert stage, and the instruction of advanced students; this of course entails the building up of programs.

"The work which I do in my studio is the source of my greatest joy," Mr. Treumann said to the writer during the course of the conversation, "and perhaps that is also one reason why I feel that I am successful with my students."

"What do you mean by being successful with your students?" he was asked.

"I mean that I have been able to commune with them; this is the secret of all successful teaching. The ability to commune with a student is not so much an ability for which the teacher is entirely responsible; he may have developed the quality to a very sensitive degree, but it is a psychic quality which some have from a natural process, and others are minus it for just the same reason. Because a pianist is a good artist by no means takes for granted the premise that he is also a good teacher and possesses the gift of transmission to others which is the fundamental principle of good teaching."

"I can further make a subdivision of the generally known successful teacher and classify him as successful with some students and unsuccessful with others; here again it is a matter of vibrations between the individuals, and it is impossible to say whether a certain teacher and a certain pupil will harmonize until a fair trial has been given the combination of those two. Sooner or later it will become obvious, and if it should prove to be an unfavorable arrangement, it is best for both teacher and pupil that the student seek another instructor."

"But what about all the famous teachers that there are in the field today, especially when one finds that many of the famous pianists are teachers? They accomplish something," we commented.

"Yes, they do," said Mr. Treumann, "many of them develop technic, which is really very important, but only display; when one of them comes to the detail of interpretation he runs up against a stumbling block."

"What is your idea of development of interpretation?"

"Principally allowing the student to inject his own personality into the composition; getting out of it what he feels about it, developing his individuality which often

makes for a greater interpreter than the composer."

"An outstanding example of this is Toscanini, and also the recent little geniuses before the public, namely Yehudi Menuhin and Ruggiero Ricci. There is no teacher in the world who could have actually taught them what they express in their music, and the extraordinary marvel of Toscanini lies in his ability to find meanings in compositions which the composer did not realize were there."

"Great credit should be given to Louis Persinger, the teacher of the two violinists, in that he was able to open the way for those two youngsters to give vent to their talent, and a close study of both children will show that he developed their own individuality as proved by the very fact that they are totally different while both being great. Two other examples of great teachers are Leschetizky and Auer. Students who worked with those two masters were never satisfied to study with any one else. Why? Because they had the knack of individual development. If anyone else had treated his students in the sometimes rough way that Leschetizky treated his, he would have had no students left. But you know very well that the famous pianist would throw some of his slower students out by the front door, as it were, and they would immediately reenter by the back one."

"You have mentioned the conductor and the violinists who are to you phenomenal in their line, Mr. Treumann. Have you any such favorite among pianists?"

"I have heard every pianist of renown, from Liszt down to the younger ones of today, and in my estimation Rosenthal is the complete and incomparable artist of the keyboard. There is no one whom I think can touch him both from a technical mastery and breadth of interpretation; and again let me emphasize the fact that no teacher could have poured into Rosenthal the greatness which has been his. What Rosenthal's teachers have done is guide him, commune with him, give him suggestions, and then let his talent have full sway."

"What are the qualities which you think help to make up such a great talent, Mr. Treumann?"

"First of all a God-given something which is undefinable, and which is the real deciding factor as to whether one has talent or not. Added to that I might say a broad education, a factor which I think is of vital importance; then a determination to make good, a sticktoitiveness in the face of adversity; an ability to practice with the mind as well as with the body which is very essential, and a strong desire to devote one's life and entire time to the chosen art I consider of paramount importance. In fact I think that the qualities which I have here enumerated are essential to anyone who wishes to be considered a serious student."

Continuing his little chat Mr. Treumann mentioned a few of his students whom he presented to the public last season and of whom he is very proud. The writer remembers the names of Dominic Angelo and George Halprin, who were MacDowell prize winners among thirty-four contestants, and also Evelyn Wertkin. This year Mr. Treumann is happy in the guidance of much promising talent from many states. M. T.

### Hanna Brocks in Recital

On November 9, at the Roerich Museum on Riverside Drive and 103rd Street, a lecture-recital of an opera by Victor Clarke, composer-pianist, was given before invited guests. Hanna Brocks, soprano, sang.



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# MYRA HESS

**"GREATER THAN EVER"**

**Plays Before Capacity House—Hundreds Turned Away  
Welcomed Enthusiastically by Throngs of Admirers**

*New York Times: Nov. 9, 1930  
By Olin Downes*

## MYRA HESS AGAIN FASCINATES

Myra Hess, who gave her first New York recital of the season yesterday afternoon, is one of the few virtuosos who prove that the piano can be a medium of especial beauty and that its literature is not equaled by that of any other instrument for variety and fascination. The public which is very faithful to Miss Hess and which grows with each season is well aware of these facts and proves its appreciation by packing her hall whenever she appears. . . .

The playing of Miss Hess grows each season in resource and charm, but, happily, it does not change in essentials. Her style is the product of artistic traits deep within her. Its development is steady, consistent, inevitable, and it seems to grow richer every year. Her performances liberate the listener's imagination and they have a communicative quality which is enhanced by the modesty, the feeling and the fine, womanly intellect of the interpreter. Miss Hess discoursing music with her audience does not insist on a point or browbeat the listeners; she fascinates them by her own sympathy and breadth of appreciation, by the fine lines and exquisite mezzo-tints of her conceptions. There is the sensation of conversation with a brilliant woman and artist, and participation, with her, in the aspects of existence reflected by the creations of a Bach or Franck or Brahms.

. . . Miss Hess played with an irresistible insight and pianistic finish.

*New York Evening Sun: Nov. 10, 1930*

Myra Hess returned Saturday afternoon and played for an audience that was both larger and more enthusiastic than those usually found in that sanctum. In fact,

*Columbia Records*



there was an overflow onto the stage. Miss Hess, one of the most talented women pianists now appearing, and a member of that extremely select group who breathes life into the works of Bach, revealed a richness of tone, a refinement of style, and a warmth of interpretation Saturday, that made the listener hope she will not again stay away so long.

*The World: Nov. 9, 1930*

*By Julian Seaman*

Miss Myra Hess, one of the most beloved of pianists, came back to

New York yesterday and found this musical capital awaiting her with open arms. Her recital was a triumph. A crowded house, overflowing upon the stage, laid the full measure of its affection at her feet.

We tried to hold ourselves to a detachment commensurate with proper musical judgment. Frankly, it was difficult, for this air of welcome and adulation was infectious. The velvet and pearls of Miss Hess's artistry, a nicety of poetry and expression all her own, are indescribable.

*Steinway Piano*

*New York Herald Tribune:  
Nov. 9, 1930—By J. D. B.*

## NEW SKILL SHOWN BY MYRA HESS. ENGLISH PIANIST

**Visitor, Returning After Two  
Years Stirs Audience to  
Enthusiasm**

Miss Hess has grown in her art since she was heard here last. Her equipment has always been a splendid one; her technique is comprehensive, splendidly controlled and fluent; her tone is of extraordinary richness and her command of nuance and color is unusually wide. . . .

The Franck composition was admirably played. . . . The Brahms Variations, were magnificently set forth with technical mastery, poetry and no little power. . . . The audience applauded tumultuously, and Miss Hess added several encores.

*N. Y. American: Nov. 9, 1930  
By Leonard Liebbling*

. . . There is no need of re-telling with what dignity, scholarship, musical feeling and tonal and technical finish Miss Hess invests her playing of the piano. Her art is established here and was enjoyed intensely yesterday afternoon by a capacity audience.

*New York Evening Telegram:  
Nov. 10, 1930*

The empress of the piano, Myra Hess, gave to enthusiastic acclaim her first local recital in two seasons at the Town Hall on Saturday afternoon. Cesar Franck, Bach, Chopin and Brahms were composers on whom she lavished her gifts.

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# Pictorial Biography of Karl Goldmark

PART II (Part I appeared November 15)



(8) THE KARL THEATER, VIENNA

This celebrated old Vienna theater was under the direction of the renowned actor and playwright, Nestroy, during the seven years (1851-58) that Goldmark was one of the violinists in its orchestra. Here the young musician had opportunity to make a careful study of the various orchestral instruments and the tonal possibilities of a well-trained full orchestra. He acquired the ability to write for orchestra and became an absolute master of orchestration. During these years he was composing diligently, without ever having received any substantial instruction in the art of composition.



(9) GOLDMARK AT MATURITY

Between 1865 and 1875 Goldmark's chief concern was his first opera, *The Queen of Sheba*. A self-made scenario was eventually used in the opera just as he had constructed it. In 1865 he submitted his sketches to his friend Mosenthal, an eminent dramatist, who soon had the text of the first two acts ready.



(10) S. H. MOSENTHAL  
(Engraving by V. Froer)

Mosenthal was a renowned playwright, who also wrote the books for several successful operas. Besides the *Queen of Sheba* he furnished the librettos for the *Merry Wives of Windsor*, by Nicolai, and Kretschmer's *Folkunger*, among others. His innate stage-sense enabled him to supply Goldmark with an exceedingly effective libretto. The *Queen of Sheba* was completed in 1872 and was then offered to the Vienna Royal Opera for production. Owing to opposition and intrigues of various sorts the work was not produced until March, 1875. The premiere was a veritable triumph for the composer and all concerned, despite the fact that, although the opera called for the most lavish scenic display, it was given with the stock settings on hand. The name of Goldmark was now enduringly famous.



(11) GOLDMARK AND CONDUCTOR PEDROTTI

(Caricature by Pedrotti in the Hegenbarth Collection, Vienna)

Following its production at the Vienna opera the *Queen of Sheba* was soon given at numerous other opera houses. One of the first of those was the Royal Opera in Turin, where the conductor, Pedrotti, received the work most cordially. It was the first German opera (excluding those of Wagner) that was produced in Italy. The success was great. Goldmark came to Turin for the rehearsals and performance. Pedrotti, who was a clever caricaturist has here pictured the composer, himself and the stage manager at rehearsal.



(12) VIENNA'S MUSICAL LIGHTS

(Second Half of Nineteenth Century. Photo. by Miller v. Aichholz, Vienna)  
This interesting snapshot portrays musical Vienna in the second half of the nineteenth century. Standing left to right: Ignaz Brüll, distinguished pianist, and composer of the opera, *The Golden Cross*—an intimate friend of Goldmark; the eminent pianist, Anton Door; Joseph Gänsbacher, singer; the celebrated piano teacher, Julius Epstein; Robert Hausmann, cello virtuoso, for many years a member of the famous Joachim Quartet; the musical savant Eusebius Mandyczewski, known as the editor of the works of Haydn, Schubert and his friend Brahms. Seated, left to right: Gustav Walter, celebrated tenor of the Vienna Royal Opera, the first Assad in the *Queen of Sheba*; Eduard Hanslick, the "Music Pope of Vienna," an esteemed and much feared critic; Johannes Brahms, a dear friend of Goldmark; the eminent clarinetist, Richard Mühlfeld.

(13) VIENNA

(Showing the Ringstrasse)

During the second half of the nineteenth century Vienna enjoyed a marked development both economically and architecturally. The prosperity of the middle classes steadily increased, and with it the cultural life and the interest in the arts and sciences. The remains of the ancient municipal fortifications were leveled and in their place, on both sides of the new Ringstrasse, beautiful edifices were erected. The illustration shows a characteristic stretch of this street, flanked by luxurious parks. In the foreground, to the left, can be seen the House of Parliament, built in pure Grecian style, and next to it the City Hall, a fine example of old Anglo-Gothic architecture. Further to the right is the University, in high Renaissance style, and back of it are the spires of the Votivkirche, a church built to commemorate the rescue of Emperor Franz Josef from an attempted assassination. At the extreme right is pictured the Burgtheater, at that time one of the most famous theaters in Europe. The hills in the background form the beautiful "Wienerwald" (Vienna woods).





# Pictorial Biography of Karl Goldmark



(14) GMUNDEN

Goldmark's favorite summer resort for several decades was Gmunden, a charming spot in the Salzkammergut. Although he had seen many of the most beautiful places in Europe in the course of his wide travels, the composer gave the palm to the Austrian Alps for charm and magnificence. His music, always characterized by naturalness and simplicity, shows the influence of Austria's mountains and lakes.



(16) PROF. AND MRS. HEGENBARTH

Goldmark's only child, a daughter, married the well-known sculptor, Prof. Hegenbarth, teacher at the Vienna Academy of Fine Arts. The relations between the couple and the composer were most affectionate, and at the present time the daughter and son-in-law reverently preserve relics of the master.



(15) GOLDMARK IN RIPE MIDDLE AGE

Goldmark was an excellent swimmer and indefatigable tourist and was endowed with a splendid constitution which enabled him to maintain his physical and mental freshness well into old age. He loved to be pictured in hat and coat, as he appeared in his extended wanderings.



(17) A SNAPSHOT OF GOLDMARK

(Hegenbarth Collection, Vienna)

The picture shows Goldmark on his habitual morning constitutional, with his inseparable companion, his cigar.



(18) GOLDMARK AND HIS BROTHER ADOLF

(Snapshot in Possession of the Hegenbarth Collection)

Goldmark possessed an ardent family spirit. Although fate decreed that the large family should be scattered throughout the world, he never lost contact with his brothers and sisters. The composer is here shown with his brother Adolf, who lived in America. At the time Adolf Goldmark was visiting Gmunden.



(19) CHORUS, WER SICH DIE MUSIK ERKIEST

(Facsimile Manuscript Owned by Society of the Friends of Music, Vienna)

Goldmark wrote work in all styles. He decried onesidedness and specialization, and was successful in all musical spheres. Besides his operas he composed symphonies, overtures, chamber-music works, piano and violin pieces, song and choral works. One of his finest vocal numbers is *Wer sich die Musik erkiest*, for two female and two male voices, on a text by Martin Luther. The chorus was the cause of a temporary estrangement between Goldmark and Brahms, as the latter claimed to have a prior right to set these words to music.

## ALEXANDER KIPNIS

SHOWS "SUPREME ARTISTRY"—and his "GOLDEN VOICE"

at  
Cincinnati Symphony Orchestra  
Concert  
FRITZ REINER, Conductor



Cincinnati Enquirer: Oct. 25th, 1930.  
By Geo. A. Leighton.

Seldom have we so thoroughly enjoyed a vocal soloist and seldom have we heard one so superbly fitted for the programmed selections. Kipnis strikes one as being first of all personality and a man of fine mentality. . . . No mere singer may presume to meddle with such scores. Few have the capacity and fewer the willingness to stake their popularity on presentations reaching as limited an audience as does Wagner. Kipnis physically is properly placed in the great music-dramatist's music. And to climax it all, he has the voice, range, power, control and background Wagner makes so vitally necessary.

From his opening tone in the "Entrance of the Gods" (Das Rheingold) it was obvious that a really great voice was being heard, and, as the program progressed the conviction grew that a really great singer was before us. Details of his superlative interpretative achievement include mention of his power to move one emotionally, to make one visualize action and settings of the scenes, to forget realities and simply live the drama. Kipnis is a splendid artist and one to make a musician glad that are such as he worthy of the glorious music of Richard Wagner.

Cincinnati Post: Oct. 25th, 1930.  
By Lillian Tyler Plogstedt.

### IDEAL CONCERT PRESENTED BY SYMPHONY

The second half of the program was given over to excerpts from the Wagner music-dramas, with Alexander Kipnis as soloist. And what a magnificent combination it was. . . . With the splendid Kipnis voice, his superb interpretations, the background of our fine orchestra and the splendid direction accorded all, it is small wonder that almost the entire audience remained to the end of the concert.

Cincinnati Times-Star: Oct. 25th, 1930.  
By Nina Fugh Smith.

### IDEAL WAGNERIAN SINGING BY ALEXANDER KIPNIS

KIPNIS'S GOLDEN VOICE  
Mr. Alexander Kipnis came to the platform and the concert really began. . . . The voice of this singer is a magnificent barytone of orchestral colors. Sufficiently vibrant, too, to assert itself as a solo instrument against the orchestra. If his singing of the Wotan music from "The Valkerie" was superb, it was in the less advantageous number, Wolfram's prize song and King Mark's address, that he displayed his supreme artistry. . . . The dignity, the drama and authority with which the Wotan music was sung was beyond praise. It explained the creed under which the music was composed, the probability that when it was composed there were singers for it, like Mr. Kipnis. Hearing carried regret that such singers, except for a rare example like Mr. Kipnis, are at present non-existent.

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## BEFORE THE NEW YORK PUBLIC

NOVEMBER 10

### Aguilar Lute Quartet

The popular Aguilar Lute Quartet was welcomed by a large and eager audience at Town Hall in the evening. This unique family ensemble, all outstanding virtuosos on their instruments, have reclaimed the supposedly obsolete lute into the realm of important latter-day instruments, and have become welded into a musical unit which is remarkable for musicianship, technical mastery and wealth of nuance. Laudin (small lute), Laudete (medium lute), Laud (original lute) and Laudon (large lute) are played, respectively, by Ezequiel Aguilar, Pepe Aguilar, Elisa Aguilar and Paco Aguilar.

A Mozart serenade (K. 525) opened the program, and was played with remarkable technical clarity, grace and ingratiating tone quality. The rest of the concert was devoted to Spanish music, which included a first American hearing of Mondino's *Jai Euskera* (Biscayan Festival); Albeniz's *El Puerto* and *Cordoba*; Turina's *Defile de Soldados*, *de Plomo* and *De Falla's Fire Dance* from *El Amor Brujo*. All these numbers were either dedicated to or arranged for the Aguilar aggregation. The sustained legato effects achieved by these accomplished artists on their instruments were little short of astonishing.

The unbounded enthusiasm of the listeners resulted in numerous encores.

### Janet Adamson

The Barbizon-Plaza concert hall held a fashionable audience on Monday evening for the song recital of Janet Adamson. The newcomer has sung in opera in France and is said to have been a member of the Opera Comique in Paris, where she won not a little favor in Werther. An aria from this opera was among the best things she did during the evening but she was equally successful in the simpler song. *Danny Boy* aroused the audience to great applause, for it was splendidly done.

Miss Adamson began her program with a group by de Falla and followed with Chanson Perpetuelle (Chausson), songs by Richard Strauss and four Lonesome Tunes from the Kentucky Mountains by L. Wyman and H. Brockway, which she sang charmingly and with exemplary diction.

Miss Adamson's voice is of substantial quality, warm in the lower and middle registers. It has carrying power and were it better produced, the singer could achieve finer effects vocally. She is colorful, though, in her interpretations, and seemed to please the cordial audience, who demanded several encores.

NOVEMBER 11

### Claire Dux—Heinrich Schlusnus

A veritable feast of German Lieder was served for the delectation of music lovers at this splendid evening recital in Carnegie Hall, and by way of good measure, there were also two duets from Mozart operas: So lang hab ich geschmachtet, from *The*

Marriage of Figaro, and *Bei Männern welche Liebe fühlen*, from *The Magic Flute*. Mme. Claire Dux, soprano and Heinrich Schlusnus, baritone, are excelled by none as interpreters of the finest graces of the German vocal literature. Both artists have superb voices, rare musical intelligence, deep feeling, perfect diction, and an unflinching sense of style and of the significance of moods as expressed in the texts.

Infinite pleasure came to the listeners as they experienced the gems of song delivered in such authoritative and inspiring fashion, and they overwhelmed Mme. Dux and Mr. Schlusnus with unabated enthusiastic applause. The soprano was accompanied by Frederick Schauwecker, and the baritone, by Franz Rupp. Both piano supporters were amply competent.

The Dux solo numbers were: Schubert's *Im Frühling* *Wiegenlied*; *Au dem Mond*, *Im Grünen*; Wolf's *Irmelin* *Rose*, *Fäden*; Trunk's *Nachtgesang*, *Tanzlied*, *Das Hemd*. The Schlusnus solo contributions comprised Schubert's *Sei mir Gegrüsst*, *Der Atlas*, *Der Jüngling an der Quelle*; Brahms' *Ständchen*, and *Sehnsucht*; Wolf's *Epiphanias*, *Auch Kleine Dinge*; Strauss' *Freundliche Vision*, *Winterliebe*.

In addition to the Mozart duets, the couple also joined their talents in *Ich und Du*, by Cornelius, and *Unterm Feuster*, by Schumann.

### Cobina Wright

Cobina Wright, a singer of exceptional attainments, well known to New York audiences as recitalist and soloist, appeared in Town Hall in a program consisting chiefly of twentieth century music. Assisting were Carlos Salzedo, piano; Lucile Lawrence (Mme. Salzedo), harp; Vittorio Giannini, composer-pianist.

Mrs. Wright first offered songs by Si-bella, Debussy and Nin, which she followed with Brahms' *Lerchengesang* and *Bitschaft*; *Bitte*, a pleasing song by Rudolph Ganz (first time in New York), and Hugo Wolf's *Nixe* *Binschuss*. All were delivered with keen insight into text and music, remarkable diction in the various languages, and attractive tonal shading.

Ravel's *Sainte* and his settings of five popular melodies were effectively sung with harp accompaniment. Mr. Giannini, favorably known as a promising young composer from the Juilliard School, accompanied several of his own compositions: *Cantilena*, a melodious song in Italian style, and two clever transcriptions of Italian folk songs. Three Stravinsky songs, and American compositions by Barlow, White, Hadley and La Forge completed the interesting program, which was augmented by repetitions and encores.

Throughout Mrs. Wright again showed herself to be an artist of a high order of intelligence and a degree of voice culture that makes the entire song literature accessible to her.

### Elshuco Trio

The annual series of chamber music recitals by the Elshuco Trio began on Tuesday evening at the Engineering Societies Foun-



### PART OF SILVIO SCIONTI'S PIANO MASTER CLASS

which he taught during the month of October at the Memphis Conservatory of Music. To celebrate properly the closing of his happy visit in the South, Mr. Scionti cooked a spaghetti dinner to which he invited the entire class and other friends. After the guests had enjoyed Mr. Scionti's culinary art a program was given in which "the cook" participated in two-piano music in conjunction with Theodore Bohlmann, who is located in Memphis. Mr. Scionti's talented pupil from Illinois, Mary Heath, who in the picture stands at the right of her teacher, played the *Chaminade Concertstück* and Vergil Smith, who acted in the capacity of assistant to Mr. Scionti and is seen in the third row back, second from the right, also participated in the music making. Among the guests were Mrs. Griffith, president of the Beethoven Club, and Mrs. Hill, honorary president. Mr. Scionti is to return each spring and fall to conduct these classes at the Memphis Conservatory.

German Operatic Concert Manager

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dation Auditorium, when they played the Schumann quartet in E flat major and the Brahms A major quartet, being assisted by Conrad Held, violinist. Richard Strauss' *Sonata* in F major (for cello and piano) was also played. The personnel of the trio remains the same as last season: Karl Kraeuter, violin; Willem Willeke, cello, and Aurelio Giorni, piano.

The trio has made a definite place for itself in the musical scheme of New York, and it attracts a following of musically intelligent patrons who are familiar with the works played, and who carry into the concert hall an old world atmosphere, and a quiet dignity which make an evening of chamber music all that it should be.

The highlight of the program was the Strauss sonata, played by Willem Willeke and Aurelio Giorni. This is not because it was played with any greater skill than the two quartets, but because it is so seldom heard, and because it is such an artistically wrought work, with its quietly surging melody, its colorful shading. The sonata was played with a dashing stroke, and the artists' care and attention to its details were never allowed to make their performance labored or uninteresting.

The Schumann and Brahms quartets revealed a firmer unity among the players, and a new surety. The *Andante* cantabile of the Schumann work was especially well played, and the broad, steady tone of Mr. Kraeuter added much richness to the performance.

### Edith Harcum

The attractive Barbizon-Plaza concert hall resounded to the sincere applause for the playing of Edith Harcum on Wednesday evening. Mrs. Harcum evidently has an enthusiastic following in New York.

This is not surprising, since she is an exceptional pianist and sound musician.

The program listed the following: *Pastorale* and *Capriccio*, Scarlatti; *Toccata* in A major, *Paradies*; *Partita* in B flat, Bach; *Romance* and *Whims*, Schumann; *Intermezzo*, *Waltz*, *Ballade*, Brahms; *Ballade*, *Etude* in G flat and *Etude* in C minor, Chopin; *L'Oiseau Triste*, Ravel; *Pre-lude*, Debussy; *Le Petit Ane Blanc*, Ibert; *The Fountain of Acqua Paola*, Griffes; *Capriccio*, Dohnanyi.

In the first group Mrs. Harcum was especially happy in the *Pastorale* and *Toccata*. Here she was able to project the composers' spirit not only by her technical proficiency but also by her rhythmic swing.

In the Schumann numbers she responded sensitively to the *Romance* and gave her listeners a truly enchanting interpretation of the *Grillen*. This little number can become very ponderous if the roving spirit underlying it is missed.

The majestic sweep of Brahms Mrs. Harcum amply conveyed in the *Ballade* and in Chopin the writer found her especially pleasing in the G flat *Etude*.

The last group proved fascinating because of its variety of subjects. The difficult Ibert and Griffes numbers, perhaps not so difficult from a technical standpoint as from the tenuousness of their form, were given by the pianist with a rare combination of delicacy and warmth. A rich variety of shadings in the niceties of tone were especially prominent in the Ravel and Debussy selections.

### Harriet Cohen

Much interest had been aroused in the recital of Harriet Cohen, the English pianist, who had been imported by Mrs. Coolidge for the Chicago Festival recently held, be-

(Continued on page 24)

## LOUIS PERSINGER

"Not since Sarasate have we heard such violin playing."

—London Daily Telegraph.

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**As Dick Johnson in**

## PUCCINI'S GIRL OF THE GOLDEN WEST

A first rate Johnson who delivered his one big aria with stirring vocal command, making us sorry we had not heard him more often.—*Los Angeles Herald.*

Jagel vocalized attractively as Johnson, and made the most of the near-aria, Let Her Believe.—*Los Angeles Examiner.*

Again vocal honors went to Frederick Jagel, who is one of the finest tenors in the world today—a true artist with few rivals and none to surpass him.—*Los Angeles Daily News.*

Jagel, singing here for the first time, did his best work in his third act aria—*Ch'ela mi creda libero.* His voice then revealed a pleasingly sympathetic quality.—*San Francisco News.*

Made a very successful first California opera appearance as Dick Johnson. His sturdy voice is ample of tone and range. He acted the part of the romantic hero well.—*San Francisco Chronicle.*

He has a lovely voice and is an acquisition to the company.—*San Francisco Examiner.*

### JAGEL HIT IN DULL PUCCINI MELODRAMA

He is a personable tenor with a voice as young as his appearance, and until the last act did not have opportunity to show his virtuosity. But at the end, standing at bay, trussed and helpless, he sang an aria that was his most stunning bit in the production. It disclosed a voice of dramatic power and feeling, well controlled, full and robust.—*San Francisco Call-Bulletin.*

## CAVALLERIA RUSTICANA

Jagel has everything. There is no tenor within the present generation who has sung so perfectly as he sang Turiddu Saturday night. Technically his vocal work was flawless.—*Los Angeles Daily News.*

The unflawed, craftsmanlike performance of Frederick Jagel as Turiddu in *Cavalleria Rusticana*, marked the only genuine operatic performance of an evening in which Mascagni's brilliance was hopelessly blurred and disfigured by stellar temperament.

His Turiddu stood out because for one reason or another only Jagel sang Mascagni's score, and only Jagel sang it as well as Jagel could.—*Bellflower, Cal., Herald-Enterprise.*

Frederick Jagel was a personable figure in the part of Turiddu. His singing had a healthy and unblatant vigor. The line of his tone was drawn in firm legato.—*San Francisco Chronicle.*

## FAUST

There is warmth in his voice and a certain tenderness that suited the role. He was obviously well cast and appeared to excellent advantage.—*San Francisco News.*

His vocalism had an attractive firm line of phrasing. The general effect was of an excellently satisfying impersonation. To his success youth and good figure contributed remarkably.—*San Francisco Chronicle.*

It was for him an apt role, his impersonation being well sustained by good singing and intelligent acting.—*San Francisco Call-Bulletin.*

## LUCIA

And, after all, the real vocalist of the evening was Frederick Jagel, who scored an equal triumph as Edgar. Jagel also came here unheralded, and has proved himself one of the finest tenors America has heard. It would be idle to enumerate his qualities, or to tell of the applause which rewarded each aria. The fact is that he sang flawlessly, without a single technical error or mistake, and that he possesses a clear, ringing voice of true tenor quality which has its rival, but no superior.—*Los Angeles Illustrated Daily.*

Frederick Jagel, the Metropolitan tenor, introduced to the West this year, won his audience with impressive flights of tone. . . . Jagel has been a pleasant surprise to our audiences. He has much to recommend his return. In the part of Edgar he excels. In the duet in the second scene, he upheld the difficulties of this difficult tenor ornamentation with consummate ease. He has become a favorite here, judging by the repeated curtain calls which he received.—*Los Angeles Times.*

Personal Representative: Bruno Zirato, 322 West 72nd Street, New York

## Gustav Mahler as a Composer

(Continued from page 7)

the silent land where even the melodious voice of music is dumb, I feel a kind of reverence for the man who had the power to evoke the spirits of the great composers from the printed page and make them live again in the pulsating orchestra.

Many notable men in all ages of the world's history have wasted time and energy in unsuitable work. Nero was insanely ambitious to be accepted as a poet and a singer by the Roman populace. Shakespeare, the mighty poet, was a third rate actor. Garrick, the prince of actors, was an author of insignificant importance. Rubinstein, the incomparable pianist, worked like a galley slave to produce sonatas, symphonies, operas, oratorios; and all in vain. Only an insignificant residue of Rubinstein's music remains; the rest is dead beyond resurrection. Grieg and Brahms were both very much inferior as pianists to their achievements as composers. Schumann was a most unsatisfactory conductor. Is it surprising, then, that one of the world's most eminent conductors should be lacking in the essential characteristics of a great composer?

Two of the greatest conductors the world has ever known, Hans Richter and Arthur Nikisch, had enough critical acumen to burn their compositions rather than let the world discover that great conductors are inferior composers. Another two of the greatest conductors known to history, Hans von Bülow and Gustav Mahler, persisted in foisting their works upon the public which had the profoundest admiration for the conductors.

Many years ago, in the old St. James' Hall in London, I heard von Bülow's overture to Julius Caesar conducted by the composer. The sidelong glances of pity and amazement exchanged between the musicians in the audience revealed to me, then a very young man, that the great von Bülow, whom Liszt had proclaimed an authority on the interpretation of Beethoven, was a pathetic figure as a composer. Like Emerson's bit of Labrador spar, he did not reveal the lustre of deep and beautiful colors when viewed from the angle of his compositions. Nor did Mahler.

Very recently, in the winter of 1926, I heard six songs of Mahler's sung in Paris by an excellent Russian soprano who had spent many years in Austria. Her interpretation was presumably correct. But nothing could hide the platitudes and banalities in every song. Was Mahler unable to sift his melodies and reject the poor ones? He mingled good and bad with an impartial hand, and, like a doting mother, had as much affection for the feeble and deformed children of his brain as for the noble and robust.

I have often heard it said that the world will not accept a musical artist in a double capacity. The world accepted the many-minded Michelangelo because the honesty of his inspiration, his emotional power, are as convincing in his architecture as in his sculpture; as true in his poems as in his pictures. But the world has utterly forgotten the dramas of the renowned Cardinal Richelieu, the greatest statesman and secretary of war that France ever produced. All the intellect which Richelieu had in abundance could not supply him with the spark of genius for art, the convincing emotion, the nude soul, which alone give life everlasting to literature and sculpture, to painting and music.

Those of us who have come under the magnetic spell of Mahler, the conductor, will follow him ere long into the kingdom of the setting sun. A new generation will look upon the scores of Mahler with unprejudiced eyes. His works will be appraised according to the styles and standards then in

vogue, and nobody will be biased in favor of his compositions merely because he used to be a great conductor at the beginning of the twentieth century.

And in that dim and distant day it will matter not at all whether we have praised or criticised the works of Gustav Mahler. For, as the old English philosopher, Richard Bentley, said: "No book was ever written down by any but itself." In other words, Mahler's works themselves are the only critics who can sentence Mahler to immortality or oblivion.

Gustav Mahler was born July 7, 1860, at Kalischt in Bohemia. He was educated in Prague and Vienna, and was a pupil at the Vienna Conservatorium. He began his career as conductor in 1880 in Austria. He went to Cassel in 1883; Prague in 1885; Leipzig in 1886 as assistant to Nikisch; Peth in 1888; Hamburg from 1891 to 1897; Vienna from 1897 to 1900; New York from 1907 to 1911, with the Metropolitan Opera and the Philharmonic Society; and he made many tours to foreign lands. He wrote nine symphonies, two operas, a cantata, various smaller orchestral works, and many songs. A complete list of his works can easily be obtained from the Universal Edition of Vienna. Ludwig Scheidermair, among others, has written a pamphlet on Mahler which is full of information. Mahler died at Vienna on May 18, 1911.—(Ed.).

### Gustav Mahler: His Aims and Achievements

(Continued from page 6)

respect for his enthusiasm, imaginative power and superior knowledge. He is, thus far, the last musician in whose life-work one can perceive the musical expression of a real "Weltanschauung"—a philosophical conception of the human mind in relation to the world, God and religion, life and death.

In recent years our most gifted composers have not aspired to cover so comprehensive a field of action. Little sensations seem to interest our artists more than the eternal and never satisfactorily answered problems which Mahler sought so passionately. Whatever his aesthetic merits or demerits, he does belong to the eternally inquiring offspring of Doctor Faustus. To know the strange artist who attempted such bold things must certainly be considered a worthwhile effort by serious minds.

### Howard Hanson Organizes Important Meeting

Through the efforts of Howard Hanson, director of the Eastman School of Music, three musical organizations will hold simultaneous conventions in St. Louis on December 29, 30 and 31. These organizations are the Music Teachers' National Association, of which Mr. Hanson is president; the

National Association of Schools of Music, of which Dean Harold Butler of Syracuse University is president; and the Sinfonia National Music Fraternity, of which Professor Aubrey Martin of Columbia University is president. In addition to these, several other important musical organizations will be represented by their presidents. The session devoted to Social Aspects of Music will be presided over by Mrs. Elmer Ottaway, president of the National Federation of Music Clubs, and the session devoted to Public School Relationships will be directed by President Russell Morgan of the Supervisors' National Conference. The National Federation of Settlement Schools will be represented by Miss Cruikshank, field secretary.

### A History of the Mendelssohn Glee Club

The Mendelssohn Glee Club has published its history in a handsome pamphlet of about sixty pages. This interesting narrative includes the facsimile of the first private concert of the Mendelssohn Glee Club's second season, given at Dodsworth's Hall, Monday evening, December 2, 1867. This was the first concert conducted by Joseph Mosenthal. There are other illustrations of interest. The history of the club is entertainingly written by Allan Robinson. The conductors of the club have been: Joseph Mosenthal, Arthur D. Woodruff, Edward MacDowell, Arthur Mees, Frank Damrosch, Clarence Dickinson, Louis Koennenich, Nelson P. Coffin and Ralph L. Baldwin.

### Cadman's White Enchantment Sung With Action

Cadman's new song cycle, White Enchantment, was done for the first time with action as the opening program of Los Angeles Ebbl on October 6 by the Hollywood Quartet, Mr. Cadman playing the ac-



VALENTINA AKSAROVA, distinguished Russian soprano, who will give a miscellaneous program of songs and operatic arias at her Boston recital in Jordan Hall on November 29. (Photo © Elsin.)

companiments. Even the falling snow (or "White Enchantment") was simulated outside the window in the lovely drawing room setting given the cycle at Ebbl.

### Bartiks Arrive from Europe

Mr. and Mrs. Ottokar Bartik recently arrived from Europe, greatly benefited by their summer's rest abroad. Mr. Bartik has resumed his activities with the Metropolitan Opera Company and in his own ballet studio.

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## YVONNE GALL

FIRST NEW YORK CITY RECITAL, TOWN HALL, NOV. 7, 1930

*"Personality, Temperament and Intelligence, an Occasion of Interest and Distinction."*

—Olin Downes, N. Y. Times.

*"Authoritative Interpretess of Song."*—F.D.P., N. Y. Herald Tribune.*"Smooth, Well Controlled Tones, Fashioned Flowing Phrases, Fine Style, Moulded Understandingly, Exquisitely Enunciated Texts."*—Leonard Liebbling, N. Y. American.

"The personality, temperament and intelligence of Mme. Yvonne Gall accomplished much to make her recital an occasion of interest and distinction. She is a gifted and sensitive interpreter, who knows how to make the most of text and tonal inflection, and whose feeling is contagious and sincere. Songs of Fauré, Milhaud and Debussy were given a charm and esprit immediately recognized and warmly appreciated. The program was of unusual interest, the arrangement of a musician and a connoisseur, well acquainted with the literature of her art. The songs require equally the art of a musician and a diseuse for their just interpretation. Her performance of English songs was significant for the manner in which she seized the essence of the musical phrases, giving them the maximum of meaning and the minimum of sentimentality. There was a large and cordial audience."—Olin Downes, N. Y. Times.

"Yvonne Gall impressed as an authoritative interpretess of French song, her voice showed strength and brightness in its upper notes. She gave effective interpretations of songs, then added the Jewel Song from 'Faust,' vigorously and spiritedly sung."—F. D. P., Herald Tribune.

"Mme Gall showed herself to be fully conversant with the requirements of Gallic art-song. Her smooth and well controlled tones, fashioned into flowing phrases had fine style, moulded understandingly with exquisitely enunciated texts . . . artistic moderation in volume, vibrant feeling, convincing ability in moodal expression. She gave some truly notable interpretations, one was Milhaud's 'Chant de Nourrice,' deeply eloquent in spite of its stark harmonization. The singer had to grant a repetition."—Leonard Liebbling, N. Y. American.

"Miss Gall sang with style and interpretive ability, with irresistible grace and charm and with a delicate nuance which betokened a quick perception, dramatic and musical. She captivated her audience."—New York Sun.

"An accomplished concert artist is Mme. Yvonne Gall. She displayed great beauty of tone, and a praiseworthy poise and finesse."—The Morning World.

"A large audience enjoyed her singing to the point of having her repeat, demanding encores. Mme. Gall, indeed an engaging singer, was able to satisfy the demands of a most rigorous listener."—I. W., New York Journal.

"Yvonne Gall made an indelible impression as the possessor of a rare combination of pulchritude, vocal ability and histrionic talents. How keenly she and her art had been missed was proved by the large and applauding audience. Not often is the concert platform adorned by quite so transporting a favorite of the graces. The Parisienne held her listeners in thrall. The moment she essayed the 'Jewel Song' from 'Faust,' her interpretive gift emerged like the sun. Among her most satisfying efforts was Milhaud's 'Chant de Nourrice,' which bore repetition. She skillfully met all its difficulties of intonation. All her other selections exhibited magnificent diction which no superlatives could possibly overpraise. There was some indescribable allure about this work that riveted attention."—Noel Straus, Evening World.

FIRST CHICAGO RECITAL, OCTOBER 12, 1930

*"Completely Captivated."*—Tribune.*"A Singer Who Understands. . . Tonal Beauty."*—Post.*"A Model of Immaculate Taste."*—Herald & Examiner.

"Yvonne Gall, known as an artist of individuality and charm, remained for those fortunate enough to hear her in a recital to discover a thoroughly delightful artist. Greeted by enthusiastic reports of her Debussy, one was equally delighted by Ravel and completely captivated by the charm of excellently sung English songs. Miss Gall's audience waited for encore after encore. It is evident that this artist should return again."—Hazel Moore, Chicago Tribune.

"Mme. Gall proved that she is one of the opera singers who knows something about song singing. She created the mood with light sure touches and sent out the meaning with tonal beauty. A singer who understands the songs of France."—Chicago Post.

"The charm and taste, potent factors in Mme. Gall's success are in no whit lessened by the absence of accoutrements of opera. Concert hall habitués have rarely discovered so rewarding a parking space for tired eyes. Mme. Gall's brilliant vocal equipment and Gallic style rendered ideal service to the songs. Each was a model of immaculate taste and keen insight."—A. G., Chicago Herald & Examiner.

"The place was crowded and Mlle. Gall was listened to rapturously and applauded until her program marked 100 per cent more than scheduled. Here were all the finesse and suavity of the French school, elegance, distinction and poise, sung with tone of fresh and vibrant quality. Mlle. Gall looked striking and achieves a platform attraction strongly and appropriately different from her operatic manner."—H. D., Chicago American.

"Made her Chicago debut in one of the finest recitals of French song literature that we have heard here in some time. Mlle. Gall displayed the refined artistry and elegance typical of the Gallic school, exquisite taste and style, singing with vocal beauty and interpretive finesse."—Chicago Daily News.

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## "PLAYING TO THE GALLERIES"

By M. Maazel

Often one hears the above expression when an instrumentalist or singer plays a composition of salon or popular study, or of obvious sentimentality. It seems to me, however, that the phrase should convey several meanings. I have never heard it spoken except ironically or with a sneer. In fairness to the public as well as the artists, this attitude should be rebuked. As often as not, the galleries are occupied by people who, if perhaps not always deeply cultured musically, are usually appreciative of good music, and part of the paying public who listen attentively, sometimes instinctively, and almost always with interest. Consequently, should not artists, after a full and almost entirely serious program, play, when they are demanded, some numbers which are liked by the public, even though these selections may not represent the highest form of music? The quality of performance is more important than the quality of music, if the latter is rendered without understanding. What pleasure can one derive from a program replete with masterpieces, played, as is so continually done, by performers absolutely unequipped emotionally or mentally to cope with great music? To me it is an unmusical crime. There should be some proper judgment to regulate each ability along logical lines, as in sport and some businesses. A boxing promoter would not dare to match a featherweight with a heavyweight; and a banking corporation would not make a president of a man who is only fit to run errands. So many of these unfinished and fairly good students seem to feel that, since they have Bach and Beethoven and others on their programs, it stamps the work automatically as authoritative. On the contrary, it immediately reveals their limitations to the discerning and discriminating critics.

By the word "critics" I allude not only to those who write for their living, but include the portion of audiences who, through constant association and love for music, often disclose a surprising intelligence and a comprehension of musical art, quite as good in many instances, and often better than that manifested by the paid professional. I would prefer hearing Hofmann play something by Liszt, or any musically insignificant composition, in his masterly way, than to hear a half-baked Tyro attempt Beethoven's Opus

11, Schumann's Fantasie, or any other great work. Naturally, one would prefer the combination of the standard classics with first class artistry. I dare say, no one would hesitate between the choice of hearing Kreisler play tidbits with his inimitable charm, to hearing the Cesar Franck Sonata massacred by a mediocrity. It seems to me that there are performers who "play to the galleries" in its worst sense when they deliberately try to impress by avoiding all lighter forms and playing only the cream of music. Unless this is done by a superb artist, the practice is often tinged by charlatanism. There are many ways of "playing to the galleries," not entirely confined to the choice of composition. Unfortunately there exists plenty of posing, too much of studied mannerisms, and an overemphasis of attention to effects merely for the sake of being what is known as "sensational."

When a player or singer, either from a distorted sense of dramatic instinct, or affectation, strives to cater to public acclaim, he is doing himself injury, because those who are deceived by theatrical tricks lack real appreciation of music, and are not the class who will faithfully uphold an artist's career. Eventually, unless an artist is greatly gifted and capable (in which case no practice of side issues is necessary) every deviation from legitimate interpretation is a detriment, harmful from every standpoint, including unfairness to the audience. There can be no greater effect than a genuine eloquence inspired by great music and conveyed by an artist who is intuitive, able to conquer difficulties, and thus give complete intensity to the interpretive angle, which in its broadest sense really embraces everything. Logically, few are great enough to equal the profundity of the best music, but in principle everyone should try honestly to master requirements and never give a moment's thought to incidental nothings.

It is those who fail to be truthful with themselves, and who are indifferent towards sincerity to their public, who merit the phrase "playing to the galleries." Such tactics receive their due punishment in time. Gradually, sometimes quickly, all veneers are worn away to some degree, if not entirely, and it is good for these specimens to remember that there remain the few and then the many who are unimpressed by superficiality,

no matter how cleverly hidden, and who are capable of probing deeper.

All the audience is the "gallery." Collectively they deserve the best that an artist can give. The public is grateful to artists for the pleasures their art gives, but artists should never forget their duty to the public, a duty they should train themselves to regard as a pleasure and not a necessity.

### Cadman Songs Used by Opera Stars

Many noted opera stars have found the Cadman songs admirably suited to concert and radio programs. Cyrena Van Gordon, Hilda Burke, Hallie Stiles, John Charles Thomas and Ada Paggi, all of the Chicago Civic Opera Company, are using From the Land of the Sky-Blue Water; Albert Rapaport finds success in Call Me No More; Helen Freund sings He Who Moves in the Dew, and Far Off I Hear a Lover's Flute; Constance Eberhardt sings such less well known songs as A Song of Joy, Moonlit Tears, A Cry at Dawn, Ho, Ye Warriors, and Love Like the Dawn Came Stealing; Barney Golde, prominent chorister, uses In Paradise.

Sophie Braslau, formerly of the Metropolitan, and Nevada van der Veer, of the Cincinnati Company, have sung the Spring Song of the Robin Woman on many of their programs. Edward Molitore of the Cincinnati Company, and his wife, Camilla Molitore, use the duet, Colorado Night. Charles Dobson, also of the Cincinnati Company, sings Dream Tryst, while Albert Mahler of the Philadelphia Grand Opera Company uses many Cadman songs, his favorite being Like Some Young Troubadour. Bettine Freeman of the Cincinnati and Detroit opera companies features The Moon Drops Low, and Stephanie Berne, lyric soprano, of the Student Prince Company, finds a sympathetic medium in Amy's Song from Shanewis.

### Musicales at Worcester, Mass.

A series of Sunday afternoon musicales will be held at the Hotel Bancroft, Worcester, Mass., this season, on January 4, February 3 and March 3. These concerts will be presented by Mrs. Edith Abercrombie Snow, collaborating with Roy L. Brown, manager of the Bancroft. The artists appearing are, Marion Kerby and John J. Niles, interpreters of American folk music; Marian Anderson, colored contralto, and George Copeland, pianist.

### Conradi in Recital at Peabody Conservatory

Austin Conradi, pianist, recently gave a recital in Baltimore at the Peabody Con-



AUSTIN CONRADI

servatory Friday afternoon series. This was his eleventh appearance at these concerts in as many years. His program, a taxing one from both a technical and an interpretative standpoint, included the Bach-Liszt prelude and fugue in A minor, two Beethoven sonatas, a group of intermezzi by Brahms, a Chopin number and Mr. Conradi's own piano transcription of Richard Strauss' Serenade. Mr. Conradi, as might have been expected from an artist of his caliber, played in masterly fashion, and won prolonged applause.

### Houston Conservatory Scholarship Awards

Scholarships for the coming season have been awarded to the successful contestants who applied for the four scholarships offered by the Houston Conservatory of Music. The M. E. Foster Scholarship, donated by M. E. Foster, editor, was given to Cleo Scheffler, a young basso from Yorktown, Texas. The Chapman-Bryan Scholarship, donated by Mrs. Caro Bryan-Chapman and her sister, Johnelle Bryan, was won by a mezzo soprano from Mexico City, Senorita Mimi Ypina. The Cleveland Scholarship, given in memory of the late W. P. Cleveland, was awarded to Harry Von Schwerdferger, a baritone of Galveston, Texas. The Conservatory Scholarship went to Navena Lee, soprano, of Dickenson, Texas. There were some three hundred contestants.

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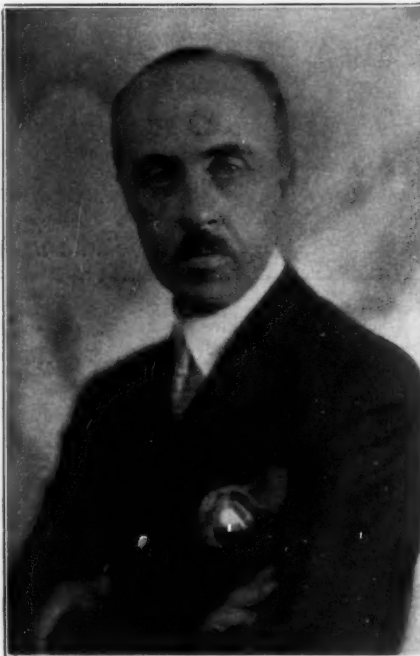


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# G I G L I

## — NEW YORK — CARNEGIE HALL RECITAL, October 19th

For almost two hours the hall resounded with the tenor's sumptuous voice . . . There was a plenitude of warm, rich, and lustrous tone, skilfully produced. The voice was in admirable condition and the singer scrupulously attentive to phrasing and diction.

—N. Y. Telegram

His presentation of a long and exacting program was a vocal triumph and a source of apparent enjoyment to a tremendous audience. . . . Mr. Gigli gave generously of his glorious voice, revealing that quality and art that, long since, placed him at the peak of his profession.

—New York American

Gigli's smooth and caressing tone was all there, and the ringing quality that it attains when he puts all of its volume behind it. The singer's manipulation of breath, its control in lengthy phrases was as always astonishing in its adroitness.

—New York Evening Journal

With amazing freedom from interference the tones flowed forth in the initial phrase (*Una Furtiva Lagrima*) as pure and velvety as though created by magic . . . He made of it (Schubert's *Serenade*) an exquisite miniature in mezza voce, in which wonderful control of subtle tints was exemplified.

—New York Evening World

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It needs, of course, a talent and a taste as high as Gigli's to be completely effective. He has never sung more beautifully here.

—Detroit News

Gigli has offered much beautiful singing on his several appearances here, but he has rarely disclosed his vocal gifts to such advantage as on this occasion.

—Detroit Free Press

## CHICAGO RECITAL

It is my sincere conviction that his is the most sympathetic, appealing and genuinely beautiful of Italian voices. It is also my conviction that he is an artist of superb attainments.

—Chicago Herald and Examiner

His is a voice in a million . . .

—Chicago Tribune

His is the most beautiful tenor singing of the present generation.

—Chicago Daily News

You must be both tenor and artist to touch the well worn (*Una Furtiva Lagrima*) with the elegance, the nuances, the charm that enhanced Gigli's interpretation of the aria.

—Chicago Evening American



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## METROPOLITAN OPERA OPENING in Philadelphia with GIOCONDA

Beniamino Gigli also appeared in what is perhaps his best role, that of Enzo. He was in splendid voice and the most enthusiastic demonstration of the performance occurred after his beautiful singing of "*Cielo e mar*" in the second act.

—Evening Public Ledger

Gigli . . . for the most part was in excellent voice and sang appealingly . . . The real beauty of his tones were most fully revealed in the duet with Laura.

—Philadelphia Evening Bulletin

## L'AFRICANA

(Metropolitan Opera, New York)

Mr. Gigli maintained the flowing melodic style that the Meyerbeerian line, at its best, demands.

—New York Evening Journal

In one of his best roles, that of Vasco, Beniamino Gigli also reintroduced himself last evening, to the great delight of the listeners. His singing of "*O Paradiso*" caused a near-riot of joy. The pure gold of Gigli's tones, his expertly moulded phrasing, and the fervent sincerity of his vocalism and acting received acclaim . . .

—New York American

In Gigli, the Metropolitan has an incomparable Vasco. Gigli possesses all the great qualities of the previous famous Vascos. From the time he enters the stage, he dominates the scenes . . . It is not only the artist who sings but it is the man who lives, who fears and who gives himself entirely to the fascination of adventure and to the call of love.

—Bollettino della Sera, N. Y.

## MANON

(Metropolitan Opera, New York)

He did some magnificent work, in which every tone was purity itself.

—New York World

Mr. Gigli conceded nothing to those who love him most when he emits the most stentorian tones. He gave sufficient force and sustained voice to "*Fuyez, douce image*," but a considerable portion of his singing was beautiful by reason of its repression, its exquisite employment of the *voix blanche* and the elegance and finish of its nuance. His Chevalier was a flowing feature of the performance and won for him warm applause. He deserved all he received, for he has not sung so well for many moons.

—New York Sun

As the indestructible lover, Chevalier des Grieux, Beniamino Gigli gives a smooth and sincere performance, sung with vocal polish and highly artistic management of phrase and delivery. He scored his usual measure of applause after the tender intoning of the "*Dream*" song.

—New York American

This Mr. Gigli sang on Monday evening with an art so fine and so beautifully sustained that it went quite over the heads of the unthinking. It is a hard task for any singer to give his soul to his art when he knows that by sacrificing to mere volume of sound all refinement and dignity he can evoke stentorian plaudits. Mr. Gigli got much applause for his dream, but by no means as much as he deserved.

—New York Sun

# "O'SHEA SANG WITH CHARM."

New York Times, Oct. 23, 1930

## ALFRED O'SHEA TENOR



### SCORES SIGNIFICANT TRIUMPH

In His Third  
New York Recital

Carnegie Hall  
Oct. 22, 1930

#### THE CRITICS SAID:

"Alfred O'Shea is a young Irishman who was born with a voice and, one should say, must have learned with ease when he grew up how many things could be done with it. He gave a concert last night at Carnegie Hall and the suave and effortless way he went about the business of the evening was as delightful as it was an exceptional experience to the listener.

For Mr. O'Shea is a tenor and that division of the singing clan is scarcely notable either for repose of stage manner or unstrained fluency in the emission of tone. Indeed, watching many a tenor sing is as great a trial, often enough, as hearing him, for his vocal antics frequently become such that they seem to be dragging him to the verge of apoplexy.

Nothing of this sort, however, with Mr. O'Shea. He sings without hunching the shoulders, without getting red in the face, without to-do. In a word, he sings naturally; art simply aids him in control of the breath and in the mastery of those little graces of song that add diversity to the capability of the natural singer.

For his years, he has already had much success. Dame Nellie Melba singled him out for the tenor roles in such operas as she presented on her last tour of her native Australia. His recitals in Queens Hall in London have made him well known in Britain and he also been heard on the Continent. Moreover, his appearance here last season attracted considerable attention.

Last night he showed what he could do both with operatics and with the song. Of the first he sang such things as Gennaro's first-act prayer from Wolf-Ferrari's 'Jewels of the Madonna,' Lohengrin's narrative from Wagner's opera and Des Grieux's dream from Massenet's 'Manon.' His songs were from the Italian, French and modern English repertoire and also included some in Gaelic.

His voice is that of a somewhat light lyric tenor, but it is well focussed and the tone therefore always holds a fine, resonant, carrying quality. One's total impression is of a gracious smoothness of tone and easy mastery of vocal resources."—*New York Evening Journal*, Oct. 23, 1930.

"... voice flexible ... large and resonant ... typical bel canto characteristics ... a well rounded low range ... excellent proof of splendid mastery of the mezza voce, delicate notes and careful register placement ... understanding for rhythmic singing ... diction praiseworthy. Possesses a great degree of linguistic talents ... good breath control and dynamic quality ... brilliant tone production ... enthusiastic applause ... many extras demanded."—*New York Staats Zeitung*, Oct. 23, 1930.

"Mr. O'Shea, who sang with Melba on her farewell operatic tour and has sung over the radio in Puccini operas with Alda was fully at home on the concert platform. ... his voice is that of a typical Irish tenor, used on the whole with ease and without affectation and with an upper register of full tenor quality."—*New York Sun*, Oct. 23, 1930.

"... sang the lovely recitative aria 'Deeper and Deeper Still' and 'Wife Her, Angels' from Handel's 'Jephtha' with remarkable restraint, taste and beauty of tone."—*New York Telegram*, Oct. 23, 1930.

"... possesses a voice of exceptional beauty, particularly sympathetic and of good range. He has the ability to express sentiment and emotion."—*New York American*, Oct. 23, 1930.

"... There was variety in his singing ... tones of engaging quality ... a ringing top."—*New York Evening Post*, Oct. 23, 1930.

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#### Goossens to Lecture in Philadelphia November 25

One of the most interesting series of concerts and lectures ever offered by The Society for Contemporary Music of Philadelphia will be given this season. Special features will be the appearance of Leopold Stokowski, as guest conductor; Eugene Goossens, noted composer and conductor as speaker, and the presentation of several compositions new to this city.

Mr. Goossens will open the series with a talk on Aspects of Modern Music, November 25, at 8:30 o'clock, at the Ethical Culture Society. Hindemith's *Kleine Kammermusik* op. 24, No. 2; Stravinsky's *Octuor* and works by Goossens and Robert Russell Bennett will be given at the second performance in December. The third event will be a musical talk in January by Marc Blitzstein, Philadelphia composer, who will tell of the Latest Developments in Contemporary Music. The newer works of Roussel, Pizzetti, Martina and Blitzstein will be featured in a concert of chamber music for strings in February.

Performances of stage works to be chosen from the following will be given March 22 at the Bellevue-Stratford: *El Retablo de Maese Bedro* of De Falla, *Der Daemon* of Hindemith, *The Veil of Pierrot* by Dohnanyi, *Facade* by Walton, *Miniature Operas* by Milhaud, *Le Carosse du Saint Sacrement* by Lord Berners, and *A New Opera* by Vladimir Dukelsky. Leopold Stokowski will conduct one of these works and Alexander Smallens will conduct the remainder of the program.

#### Kempton Searle Sings at Stephens Studios

The Monday evening recital series at the studios of Percy Rector Stephens were resumed on November 10 when Kempton Searle, bass-baritone, appeared there. Mr. Searle opened his program with old Irish and English songs, which were followed by Schubert and Schumann numbers. For an aria, Mr. Searle chose the "Serenade" from Gounod's *Faust*. The interpretation in this was dramatic and most effective. The fourth group was composed of French songs by Paladilhe, Ravel, Hahn and Gabrielle Ferrari, and the last group English songs by Griffes, Head, Wolfe and Sanderson. Mr. Searle's singing showed a decided advancement, vocally as well as interpretively. He is to be commended for his fine diction in all the languages, a rare attribute in a young singer. Helen Ernsberger accompanied with her usual deftness and clear understanding of each song's intent.

#### Don Cossacks Thrill Philadelphia

The Don Cossack Russian Male Chorus has also taken Philadelphia by storm, as noted in the following letter from William K. Huff, executive director of The Philadelphia Forum. Says Mr. Huff:

"I was completely and utterly delighted with the Don Cossacks; they are all that you have said of them. We had an audience of 2,750, and I have never seen our people more enthusiastic. There is no question that it is one of the greatest choruses that have ever appeared in this country. Jaroff is a marvelous musician and he has trained his men to an unbelievable degree of perfection."

#### Palmer Christian to Play in New York

Palmer Christian will give one of his unusually interesting organ recitals at the Riverside Church, New York, on the afternoon of November 28. A feature of the program will be Sowerby's *Passacaglia*, which is still in manuscript. Mr. Christian

finds it "a most significant work of serious writing for modern organ." It made a "hit" when this eminent organist played it in Los Angeles last summer for the national convention of the National Association of Organists. On his New York program there are also the Bach Chorale *Prelude: Es ist das Heil uns kommen her*; *Sonatina* from the *Cantata Gottes Zeit ist die allerbeste Zeit* and *Fugue in E flat*; Milligan's *Prelude on a Traditional Hebrew Melody*; Bingham's *Twilight at Fiesole*; Saint-Saens' *Prelude in E*; Ferrata's *Scherzino*; Reger's *Ave Maria* and Maquaire's *Finale*.

#### Rachel Morton Returns from Europe

Rachel Morton, American soprano, recently arrived in New York on the America after six months in Europe. While abroad she gave concerts in Cologne, Vienna, Ber-



RACHEL MORTON

lin, Copenhagen, Stockholm and The Hague. In Copenhagen she was immediately re-engaged for a concert with orchestra in Tivoli. On the night she sang, all of Tivoli was illuminated in her honor, a gesture usually reserved for fete days. During August the soprano sang in London. While on vacation Miss Morton heard opera under Strauss in Berlin, Tristan and *Tannhäuser* under Toscanini at Bayreuth, and a performance of *Die Meistersinger* in Hans Sachs' own town, Nuremberg.

#### Penn Athletic Club Concerts

The Musical Association of the Penn Athletic Club, Philadelphia, is offering this season a concert series which presents an impressive array of artists and ensembles. Gigli, the Don Cossack Chorus and the Barre Little Symphony have already appeared. Future concerts will feature Nelson Eddy, Kathryn Meisle, The Revelers, La Argentina, Paderewski, Elisabeth Rethberg, the Matthison-Kennedy-Gage Players, Ethel Bartlett and Rae Robertson, Dino Borgioli, Richard Crooks, Maria Jeritza, Madeleine Grey, Nathan Milstein, Jose Iturbi, Ruth Page, Maria Kurenko and Gregor Piatigorsky. The Penn Athletic Club is not presenting this concert course with a view to making money, and only a nominal sum is charged for tickets.

#### Brooklyn Orchestra Organized

Brooklyn has organized a major orchestra with Ole Windingstad, Norwegian conductor, as its leader. The first concert is scheduled for December 2 at the Academy of Music. It is to be called the Symphony Society of Brooklyn. Anton Witke, violinist, and concertmaster of the Bayreuth Music Festival, will be the soloist at the first concert. No subscriptions are offered and no financial assistance has been asked. The orchestra hopes to be self-supporting through its popular priced concerts.



EMILIO A. ROXAS,

who will conduct a performance of the cantata, *Seraphim of Assisi*, by S'Viri, participated in by seventy voices, sixty musicians and a quartet of soloists, at Carnegie Hall on February 2. The concert will be under the auspices of the Franciscan Churches. Mr. Roxas recently accompanied Ralph Banks in Pittsburgh. Two of his artists have won scholarships: Sylvia Bernesi, the Little Theater Opera Company Scholarship, and Raquel Shanock, the Anna Ziegler Scholarship. (This sketch was made especially for the MUSICAL COURIER by Michele Calfano.)



### Mrs. Yeatman Griffith Chairman and Hostess for District Finals

The Northeastern District Finals were held in New York City on November 19 and 20 when the contestants representing fifteen states were heard over WEAF from 11 to 12 p. m. each evening.

Mrs. Yeatman Griffith, who is New York State chairman this year, has been appointed Northeastern District chairman and official hostess. A luncheon for the thirty contestants was given at Hotel Roosevelt, November 20, at 1 p. m., at which the following were guests of honor: (From the Metropolitan, Chicago and Philadelphia opera companies) Mmes. Florence Easton, Florence Macbeth, Queena Mario, Leonora Corona, Marion Telva; Giovanni Martinelli, Edward Johnson, Frederick Jagel, Ralph Errolle; Mischa Levitzki, pianist; George Engles, vice-president National Broadcasting Company; Isobel Lowden, director Music Week Association; Clara B. Abbott, state chairman Eastern Pennsylvania; Sara Simpson, state chairman New Hampshire; Euphemia Blunt and Mrs. Edward Everett Watts, Greater New York City chairmen; also the judges for New York City, Yeatman Griffith, Dr. Tertius Noble, George Fergusson, Herman Schaad, William Brady, Wilfred Klamroth and Percy Rector Stephens.

The contestants were: (Maine), Evangeline Hart, Clyde L. Woodward; (New Hampshire), Grace C. Wilkinson, Lewis Aldrich; (Vermont), Eleanor J. Lewis, Noel F. De Montigny; (Massachusetts), Louise W. Baab, Bernardo B. Campagna; (Rhode Island), Doris M. Skipp, George M. Tinker; (Connecticut), Helen G. Sanford, Earle R. MacVeigh; (Eastern New York), Rose Tentoni, Raoul Nadeau; (Western New York), Rosemarie Brancato, Theodore D. Vosburg; (Eastern Pennsylvania), Ella C. Keller, David Thomas; (Western Pennsylvania), Charlotte H. Shallenberger, Jack F. Noyes; (Delaware), Helen G. Knowles, Sanford L. Geyer; (New Jersey), Paula J. Phoenix, Frank Ricciardi; (Maryland), Helen Stokes, Floyd K. Sherman; (District of Columbia), Florence Yocum, Leonard R. Davis; (West Virginia), Elizabeth Coffman, Frank Folio.

The girl and boy winners of the district compete in the National Finals, to be held in New York City, December 14th, when awards totalling \$25,000.00 and music scholarships will be divided according to order of merit.

### Wilcox an Optimist, and Has Reason to Be

Director John C. Wilcox, of the Denver College of Music, does not agree with the pessimists who are predicting the early demise of musical activities in this country. He reports that the enrollment for the four year college course at his institution is one-third larger this season than in any previous year. Asked his opinion of this increase Mr. Wilcox said:

"I attribute our increased enrollment to two causes: First, more young men and women are realizing that there is a demand for well-prepared teachers of music in the public schools, and are taking advantage of our excellent course leading to the degree of Bachelor of Music Education; and, second, the validity of our credits is being more widely recognized in this section of the country, so that a larger percentage of the students who are working for degrees in music come to us. This may be regarded as an isolated situation, having little bearing upon the general musical condition; but I believe nevertheless that we are due for an increased interest in music study throughout the entire country. In all probability there will be fewer young people studying for professional careers as public performers, but there will be more preparing themselves for teachers, and many, many more studying music for purely cultural ends."

The Denver College of Music A Capella Choir, a concert group which Mr. Wilcox has developed to a high state of performing ability, is one of the ten American chorale groups invited to appear in the sessions of the National Federation of Music Clubs' biennial convention in San Francisco next June. The Choir will give several concerts en route.

### Frances Hall With National Music League

The National Music League announces that Frances Hall, pianist, is now under its exclusive management. Miss Hall gave her New York recital this season at Town Hall on November 6, and will be heard soon at one of the Sunday afternoon Barbizon concerts in a two-piano recital with Rudolph Gruen.

### O'Hara, von Klenner and MacGregor Share Program

The first fall meeting on October 27 of the Washington Heights Civic Club, Amy Whaley Kingsland, founder-president, at McKinley Masonic Temple, New York, was a notable affair. The informal nonsense, always apropos, of Geoffrey O'Hara, along

with his spirited piano accompaniments to his own songs finely sung by Mr. MacGregor; the expressive voice and personality of Frieda Rothen, soprano, who had an excellent accompanist in Ramon Gonzalez; the unusual voice of tenor Nisita; the intellectual address by Baroness von Klenner, and the story of her trip to Europe on the Graf Zeppelin by Mrs. J. B. Handley-Greaves, all this made a most interesting program. Mrs. Harry Harvey Thomas, past-president of the New York City Federation of Women's Clubs, presented a gavel to President Kingsland, who presided with humor and tact.

### Estelle Lieblich Studio Notes

Dorothy Githens, soprano, has been engaged by the German Grand Opera Company for the season beginning in January, 1931. Malvena Passmore, coloratura soprano, sang Rosina in the Barber of Seville with the Educational Opera Company, at East Orange, N. J., on October 23. Gertrude Wieder, contralto, has been engaged by the Friends of Music for the coming season. Georgia Standing, contralto, was the soloist at the Hotel Astor on October 27, for the Relief Society for the Aged.

Antoinette La Farge, soprano, appeared at the Paramount Theater in Boston for one week beginning October 31. Marye Berne, Lois Hood and Dorothy Mae, have been engaged by the Messrs. Schubert for their new show, *The Last Enemy*. Wilma Miller, Helen Sada, Merriam Fields and Louise Scheerer, were the soloists at the Roxy Theater during the week of October 16.

Mary Craig, soprano, has been engaged as soloist at St. Nicholas Collegiate Church in New York City. Frances Sebel, soprano, sang over Station WMCA on November 2 with the echoes of Music hour. Lillian Greenfield, Sue Read, Frances Shagan, Lucille Banner, Lydia Luck and Dorothy Mae, were engaged to sing over Station WPCB every Saturday during the months of October and November on the Jewish Federation Hour.

All of these are from the studio of Estelle Lieblich.

### Ben Atwell With German Opera

The same scrupulous regard for the best traditions of the lyric stage which has characterized recruiting of the artistic personnel of the German Grand Opera Company has been observed by J. J. Vincent, managing director of this notable organization, in the selection of those to be associated with him in the administration of its business affairs.

Mr. Vincent has just announced the engagement of Ben H. Atwell as traveling representative of the German Grand Opera Company to supervise advance arrangements for its engagement in the various cities to be visited on its third American tour, which is to open in Washington on January 5 and to embrace a visit to the leading metropolitan centers of the country from coast to coast, rendered possible through the employment of special trains to transport the huge company and its elaborate productions.

Mr. Atwell has been a familiar figure in musical circles for a quarter of a century since he left newspaper life to associate himself with the late Oscar Hammerstein as a field representative for the famous old Manhattan Opera Company and with Mr. Hammerstein's European activities. During the intervening years he has served a number of lyric organizations in this country, more especially the Chicago Civic Opera Company.

### Marion Lindsay—An Artist From the Bowie Studio

A young artist, who is quietly but steadily pressing ahead, is Marion Lindsay. She has a lovely voice, of exquisite purity and wide range. Since her return to New York from Cincinnati, she has fulfilled quite a number of engagements, including five concerts at the Y. M. C. A., the last being on November 19. Miss Lindsay has twice been soloist at the Women's Bible Class at the Riverside Church, where she sings regularly. On October 26 she assisted there in Gaul's Holy City.

Miss Lindsay is also singing regularly at Temple Emanu-El and is a professional member of the Schola Cantorum. She has given concerts in Paris, also West Virginia, Indiana and Kentucky. She comes from Cincinnati. In addition to her beautiful voice, Miss Lindsay is also an accomplished violinist.

### Ganz to Speak for Piano Class Research Forum

The Piano Class Research Forum of New York will be privileged to hear Rudolph Ganz speak on the subject of piano classes, in the studio of Addye Yeargain Hall, in the Sherman Square Studios, on Saturday, November 22, at noon. Mr. Ganz is most enthusiastic in regard to all music activities for children, having for six years conducted the children's symphonic concerts in St. Louis, and is a member of the Special Piano Committee appointed by the M. T. N. A. to investigate the subject of piano class teaching from the standpoint of the private teacher.

# SUKOENIG

"POSITIVELY ONE OF THOSE PIANISTS WHOSE NAMES ONE MUST REMEMBER." (*Saechsische Volkszeitung, Dresden, October, 1930*)

NEW YORK RECITAL—CARNEGIE HALL, NOV. 2, 1930

New York Times, Nov. 3, 1930

## MUSIC

By OLIN DOWNES

### THROUGH HEARS SUKOENIG PLAY

... Mr. Sukoenig played an unusual and ambitious program. There is no question that he has unusual talent and the instinct of the born virtuoso. ... a young man in his mid-twenties, he has much musical feeling, an extensive technique and a native capacity for the piano. ... Even when his effects are open to question, they are done with the virtuoso air, an air which proves the old proverb that you can say anything if only you say it in a certain way. ... In pages of the *First Sonata* he was thoroughly master of the situation and genuinely impressive. ... As a pianist, Mr. Sukoenig has a fine "forte," ... a singing tone, and capacity for poetry and for true breadth. His program showed that he does not think in hackneyed or conventional playing, a fact borne out by his performances. ... Carnegie Hall was filled with an audience of thousands and Mr. Sukoenig was very enthusiastically received.

*F. D. Perkins in the New York Herald Tribune, Nov. 3, 1930*

Mr. Sukoenig is an able pianist; his work gave an impression of color as well as vigor, and also of that valuable factor known as temperament. In the *First Sonata* he did his best to produce the blend of grandeur and grandiosity, sonorous storm and stress and the contrast of moods required for an effective interpretation of this work, and did so with considerable success. He met the technical demands with no little virtuosity.

*New York World, Nov. 3, 1930*

Mr. Sukoenig exhibited much temperament. ... He showed us an ingratiating touch, a decidedly musical intelligence. ... His technique was often brilliant.

*Edward Cushing in the Brooklyn Daily Eagle, Nov. 3, 1930*

The most important of last evening's several concerts and recitals was that given by Sidney Sukoenig at Carnegie Hall. ... It is evident that he possesses an excellent technique. The difficulties of the *Sonata* caused him little concern, and he was able, sure that fingers



Photo by Harlip, Berlin

and wrists and arms would perform their tasks adequately, to devote himself to an examination and exposition of the content of the work. This he did earnestly, even passionately, emphasizing the dramatic character of the music, its stormy and stressful incidents.

*New York Sun, Nov. 3, 1930*

Mr. Sukoenig made a favorable impression as a pianist. He thinks for himself, has been well trained technically, and possesses a musical piano tone.

*The New Yorker, Nov. 15, 1930*

The return of Mr. Sukoenig drew an astonishingly large audience, and the youthful pianist manifested something more than what they once called "promise." When the going gets heavy, he wades into the keyboard and fights, a procedure which did not help materially in lightening the thicker passages of the *First Sonata*. However, he is a sound musician, and in his lighter moments he has plenty of charm. His playing of three "perpetual movements" by Poulenc was a distinguished contribution to the early season, and his own variations on an original theme were good enough to warrant another hearing—even by another pianist.—R. A. S.

### SOME EUROPEAN PRESS NOTICES OF 1930

#### BERLIN

*Allgemeine Musik-Zeitung, March 7, 1930*

Musically warm-blooded and in every technical respect a virtuoso, he is also versatile. Sukoenig is one of those artists who know how to fascinate their listeners.

*Der Tag, March 4, 1930*

Of the piano recitals of the past week we mention first of all that of Sidney Sukoenig. Very musical, as regards technique: a virtuoso. He captivated our attention in a worthy interpretation of old masters and Beethoven's E major sonata, Op. 109.

*Soloist with Berlin Symphony Society*

*Berliner Boersen-Zeitung, January 25, 1930.*

The soloist was Sidney Sukoenig who played Schumann's Concerto for the piano. Light agility, clear touch, cleanliness of notes, simplicity ... all the ear-marks of the kind of piano-playing which "satisfies."

#### LEIPZIG

*Neueste Nachrichten, October, 1930*

His specialty is polyphonic playing, in which he demonstrates absolute independence of the hands and individual fingers; melodies distinguished from each other by quantities of different shades, phrasing, execution and rare plastic art. His fugue playing thus becomes ideal. At all events, he is an important artist.

#### VIENNA

*Wiener Tageszeitung, October, 1930*

He is above all an artist of a beautiful touch and also a master of legato melodic lines. He has much inspiration and his technique is, of course, faultless.

#### BUDAPEST

*Pesti Naplo, October, 1930*

Sidney Sukoenig soon proved himself to be a tasteful, temperamental and powerful pianist. An enchanted audience was happy to applaud the performance.

#### LONDON

*Morning Post, October, 1930*

This pianist's playing of a Bach prelude and fugue at once aroused interest, and it was evident that in him there is an executive musician out of the common run. This feeling was increased as the recital went on, each item strengthening the initial impression. Mr. Sukoenig has gifts of interpretation.

Management: Richard Copley, 10 East 43rd St., New York  
Steinway Piano

## BEFORE THE NEW YORK PUBLIC

(Continued from page 16)

cause of the reports of her pianistic ability which had preceded her appearance. It was not surprising, therefore, that many of her colleagues were noticed in the large and friendly audience which attended her debut.

The originality and wide scope of the pianist was noticed before hearing her play, when scanning her intended program. It read: Bach's Concerto No. 1 in D minor, assisted by a chamber music group conducted by Georges Barrere; two Brahms Intermezzi, C sharp minor, Op. 117, and B flat major, Op. 76; De Falla's Danse du Meunier, Recit du Pecheur, Andaluza, Danse Rituelle du feu; Four sketches by William Byrd, (A Fancie having its first performance in America and being a transcription from the original of Ladye Nevill's Booke); Arnold Bax's sonata in G major in one movement, played for the first time in America and dedicated to Miss Cohen.

The Bach work was played by Miss Cohen with an enchanting grace. In the first and third movements the pianist was particularly effective, for Miss Cohen's forte lies in the field where there is brilliance and vitality required. Impeccable technic and certain digital fleetness bordering on the crystalline were effective accomplishments also noted in these movements. Mr. Barrere accompanied her sympathetically.

In the Brahms Intermezzi Miss Cohen proved herself in keen sympathy with the idiom of the composer, and the dark quality of her tone at such times fitted well with the sentiments of these compositions.

In the de Falla dances she was especially effective in the Recit du Pecheur and the Andaluza; in the latter she conveyed with admirable skill the languorous rhythm and feelings of southern Spain. A feature of the concert was the group of Elizabethan pieces by William Byrd. Miss Cohen excelled in these old fashioned, yet at times modernistic pieces, for not only is she in particular sympathy with the underlying spirit of such compositions, but her particular crisp style benefits them. She is also to be thanked for the introduction to America of Arnold Bax's sonata, which, as Miss Cohen explained, though written in one movement may be divided into three. Miss Cohen gave of her

best in this work, one written in a rhapsodic style and surprisingly unmodern.

The pianist, it might be added, is a delightful personality; she has a suave grace and an old world graciousness about her, and it is easily discernible that she is a seasoned artist by reason of her ease and unassuming manner while on the stage.

### NOVEMBER 12

#### John Carroll

John Carroll, baritone, who gave his annual Town Hall recital on Wednesday evening, is an example of what one can do through perseverance and the intelligence to meet obstacles and surmount them. A veteran of the World War, Mr. Carroll, possessing a voice of unusually good quality, turned his entire attention toward its cultivation. Dancing had previously been his vocation, but an injury suffered on the battle fields of France prevented the continuation of this, just as he had reached the top. His voice was the other alternative.

When Mr. Carroll gave his first concert here, the critics spoke of his good quality of voice and natural charm as a singer of ballads and Irish folk tunes. He still excites admiration with these, but he has grown surprisingly in the art of interpretation. Anyone hearing Mr. Carroll do the Strauss Traum durch die Dämmerung the other night would instantly realize that here is a hard worker and a conscientious student. The other German and French songs were finely done with artistic polish and feeling. Diction in all languages was intelligible; his phrasing commendable.

Vocally the singer has gained considerably. One noted fuller, ringing top tones, securely emitted, and a sturdy, lower range. His middle register has always been good. Mr. Carroll's singing is now characterized by a deeper understanding of the various styles of song literature and consequently he has a finer grasp of the composer's meaning. His rendition of De Glory Road (Wolfe) was highly interesting, and a new song, I Would Love a Little House (MS) by Rhea Silberta, was so well received that it had to be repeated. So were other songs.

Mr. Carroll has a large following in this city, which is not surprising. He is the type

of singer whose sincerity and personality hold the interest of his admirers from year to year. Edward Morris was at the piano.

#### Juliette Glassman Mirova

In Steinway Hall, Mlle. Juliette Glassman Mirova, gave a piano recital before a capacity attendance. Mlle. Mirova proved beyond a doubt that she has unusual capabilities, and held her audience spellbound throughout her performance. Rare musicianship, variety of beautiful tone qualities, brilliant technic and delicate feeling for nuance were always in evidence. In her Beethoven and Bach numbers, she displayed deep and genuine sentiment. Her changes of mood were electric and proved that she possessed a lively temperament. The lighter numbers were played with delicacy and charm. Persistent and oft repeated applause brought several encores.

#### Lillian Steuber

Lillian Steuber, who has appeared successfully in the west and was cordially received by the press of Boston when she gave her debut recital there last winter, played for the first time in New York at the Barbizon-Plaza on Wednesday evening with a program of piano music that might have proved taxing to even a seasoned artist. It appeared, however, to provide no difficulty for this highly gifted young lady. She was evidently quite at home in the Bach-Busoni Chaconne, Beethoven's Sonata, op. 101, the B minor Scherzo of Chopin, Etude Transcendente by Liszt and music by Debussy and Scriabin. She possesses a highly vivacious nature, and gives evidence of enjoying the music she chooses to interpret. Her technic is excellent and she has a charming personality with attractive modesty and entire lack of affectation. If she can be properly advertised and launched, she will certainly be a successful pianist.

### NOVEMBER 13

#### Heloise Russell-Fergusson

Last season Heloise Russell-Fergusson was heard here in a recital of Hebridean Songs. Thursday evening at the Barbizon-Plaza she made her re-appearance, assisted by a harpist and cellist: Leone Petigru and Edgar H. Sittig.

The good sized audience seemed to enjoy the novelty of the occasion and gave Miss Russell-Fergusson a cordial reception. She has a light voice of agreeable quality, which she uses with intelligence. The piquant beauty of the Hebridean songs was made particularly effective by the singer through a deep understanding of them—and the stringed accompaniment which added to their success. This Hebridean program is a genuine novelty and should result in many engagements for this charming young singer.

#### Plaza Artistic Morning

The second Artistic Morning of the Plaza Hotel series this season, presented a fine array of artists in music finely performed.

There was Anna Case, mellifluous to listen to, lovely to gaze upon. Her soprano tones were of golden quality, her art of delivery appealed to every fastidious taste.

Adamo Didur, basso of the Metropolitan, gave of his sonorous and seasoned interpretations.

Mischa Levitzki's piano ministrations conquered through their rich musicianship, spiritualized conceptions, and myriad graces of tone, technic, and temperament.

The program included old French, English and Swedish songs, arias from Faust and The Marriage of Figaro by Miss Case; songs in Italian and French of Buzzi-Pecchia, Stojowski, Messenger and Moussorgsky, by Mr. Didur; and piano solos of Chopin, Liszt and Ravel by Mr. Levitzki; Miss Case and Mr. Didur also sang the duet, La Ci Darem La Mano, from Mozart's Don Giovanni.

Impresario Sam Pisa is to be congratulated upon his arrangement of so tasteful a concert, which had enthusiastic response from a warmly applauding audience.

#### Philharmonic-Symphony

(See story on page 5)

### NOVEMBER 14

#### Lener Quartet

The program the Lener Quartet offered for its second concert of the current season, at Carnegie Hall, included: Beethoven's E minor, op. 59, No. 2; Mozart's C major, No. 17 and the Brahms piano quintet in F minor, with Olga Loeser-Lebert, who came from abroad expressly for these appearances with the quartet. Mme Loeser-Lebert played admirably, adding to the superb rendition of this quintet.

In this and the other works, the Leners again gave a performance of high order, technically finished, with much finesse of interpretation and splendid tonal balance. The audience was responsive and gave the musicians every evidence of appreciation.

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### NOVEMBER 15

#### Young People's Philharmonic-Symphony

Beautiful colored slides of Wagner and early surroundings, with rare ones of his devoted wife, Cosima, and father-in-law, Liszt, a talk full of instruction and humor by Conductor Schelling, with the eternal life permeating all Wagner music—all this held the absolute attention of the large audience at the second Young People's concert in Carnegie Hall. The surge and climax of the Flying Dutchman overture, an organ adding to the tonal volume; the spirit of contemplation of the entr'act in Die Meistersinger; the festal, familiar strains of the Tannhäuser march; Siegfried's Rhine Journey and the Valkyries' Ride, all held attention, applause continuing in such degree that the conductor asked his men to rise in acknowledgment. Hulda Lashanska, soprano, was assisting artist. She was heard in Dreams, which she sang with poise and effect; her encore was Zueignung (Strauss), to the fine accompaniment of the orchestra.

#### Severin Eisenberger

Giving his second recital here this season, the Saturday piano matinee of Severin Eisenberger, at Carnegie Hall, deservedly attracted a large audience, come to listen, to learn, to enjoy.

The program was devoted entirely to Beethoven: the Thirty-two Variations, C minor; Andante in F; five Bagatelles; and three Sonatas, opus 26, A flat, opus 27, C sharp minor, and opus 111, C minor.

Surely a program to tax any performer and any audience, but both surmounted the test successfully and brilliantly.

Eisenberger's selections showed Beethoven in many phases of his genius, and the pianist presented them all with unfailing art and attractiveness. His talent has numerous facets, the most illuminative perhaps being his rare sympathy, understanding, insight, and authority as an interpreter.

To his deep musicianship, Eisenberger adds also an endless variety of nuances in delivery, subtle mastery of tone and touch, and a technic which approximates perfection.

He holds his hearers in thrall at all times, and gains their response not only through his sublimated performances, but also because of the modest and highly dignified manner in which he presents them.

Eisenberger is distinctly one of the great pianistic "finds" of the past few seasons here, and it is no futile prophecy to say that he will gain a tremendous following everywhere as his gifts become known to piano devotees throughout our land.

Enthusiastic acclaim fell to his lot at Carnegie Hall last Saturday.

### NOVEMBER 16

#### New York Chamber Music Society

The first concert, sixteenth season, of the New York Chamber Music Society, Carolyn Beebe, founder, in Hotel Plaza ballroom brought an interesting program, beginning with Dohnanyi's piano quintet in E flat. A very melodious theme and variations by Theodore Blumer proved to be a work of natural, classic lines, with straightaway melody, including a piano improvisation beautifully played by Miss Beebe. Wagner's Siegfried Idyll (thirteen instruments) exerted its usual charm, and a first performance of the Minuet and Allegro by Aurelio Giorni closed the concert. This work, arranged for piano, string quintet, woodwind and French horn, eleven instruments, has been heard as a two-piano composition; it has also been scored for full orchestra. In Schubertian style, it sings and plays, in romantic-humorous fashion. The performance

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gave pleasure to all, probably most of all to the composer who bowed his thanks.

The next concert is set for December 14, when Merle Robertson and Percy Grainger, pianists, will be heard.

#### George Morgan

In the evening at the Barbizon-Plaza, George Morgan, baritone, was heard in recital before a good sized audience. Turn Yet to Me, Old Highland Melody; Ich Trage Meine Minne vor Wonne Stumm, Richard Strauss; Ein weltlich Weihnachtlied (manuscript—first time), Erno Balogh; Med en Vandilje (Norwegian), Grieg; Ich dachte Dein!, Erik Meyer-Helmund and Der Rattenfänger, Hugo Wolf, opened his program. He continued with Komm's susser Tod; Green Sleeves (Bach), Old English Ballade; Herdersliedje (Flemish folk song) arranged by Louis Mortelmans; Dank sei dir, Herr—Arioso from a Cantata con Stromenti (Handel), and concluded with songs by Ernest Chausson, Hugo Wolf, Richard Strauss, Camille W. Zeckwer, Edward Grieg, Alexandre Georges, Herman Bemberg, Antony Arensky, C. Armstrong Gibbs and James P. Dunn.

Mr. Morgan's voice is of rich quality, brilliant and substantial, and he sings with ease and poise, giving excellent climaxes and effective pianissimos. His diction most commendable and his interpretations delightful the singer was heartily received and responded with several encores. Frank Bibbs assisted at the piano.

#### Antonio Brosa

A new violin luminary appeared in New York's musical firmament on Sunday afternoon at the Guild Theater in the person of Antonio Brosa. Brosa is the founder and first violinist of the Brosa Quartet, a fine ensemble which has already excited admiration in Chicago and in this city. His first American solo appearance was therefore a signal event. He is a mature artist, possessing a virtuoso technic and real poetic inspiration. For his opening recital he selected a program bristling with technical difficulties, including the Bach Chaconne, Lalo's Spanish Symphony, a Sonata by Veracini; and a scintillating arrangement of a Paganini Sonatine by Prihoda. A work listed as a first American performance, d'Er-langer's Tarantelle also came in this category. Brosa, however, is not a mere technician. His tonal nuances were superb and his clarity of purpose brought new brilliance even to such familiar program pieces. His audience accorded him a thunderous welcome. At the piano was Raymond Bauman, a suave and forceful copartner in an altogether excellent presentation.

#### Manhattan Symphony: Luisi Silva, Soloist

The Manhattan Symphony Orchestra gave its first concert of the season at Carnegie Hall on Sunday evening. Although it was teeny outside, the enthusiasm of those inside the old hall was not dampened. Dr. Hadley, recently returned from successful guest appearances with the New Symphony Orchestra of Tokyo, Japan, received a most cordial reception on his appearance. After his own suite, Streets of Peking, given for the first time in New York, the ovation was such that he was obliged, after repeated recalls, to replay the last number of the suite. The work highly colorful and thoroughly in the atmosphere of old China, is tuneful and orchestrated in the masterly Hadley fashion. It consists of seven parts, all in interesting contrast to one another. Dedicated to Vis-count Hidemaro Konoye, conductor of the orchestra he conducted in Tokyo, the piece had its first hearing anywhere in that city, where it was well received.

The playing of the Manhattan Symphony, under Dr. Hadley, showed a vast improvement over last season. The tonal quality was excellent, the strings being notably good. There was prevision and polish and the men and Dr. Hadley were more en rapport with one another.

The program opened with the overture from Humperdinck's Königskinder, finely played, and including the Schumann Symphony in B flat, No. 1, which aroused merited applause from the audience.

The soloist of the evening was Luisi Silva, a new contralto in these parts, who made an excellent impression in the O Mio Fernando from La Favorita. Mme. Silva has a real contralto, rich and powerful, which she enhances by her dramatic ability and the effective use of her voice. The audience recalled her numerous times, but the "No Encore" rule prevented her from singing again.

#### Josef Schwarz

Josef Schwarz made his first New York appearance at Steinway Hall in the evening, playing the early classics, Chopin, Prokofieff and Liszt in a manner that distinguished him as a pianist well worth watching. The opening of his program was as attractive as it was unusual, being a Haydn sonata. After this there were numbers by early composers, Couperin, Searlatti, Gluck-Brahms and Buxtehude, a contemporary of Bach.

The Buxtehude work, the Praeludium and Fugue in F sharp minor, was played from an arrangement by Nicolaieff, with whom Mr. Schwarz has studied, and was listed for its first performance in the United States. This work makes great technical and interpretative demands upon the performer, and the pianist on this occasion was equal to his task.

Chopin was accorded an entire group on this interesting program, a Fantaisie, a nocturne and several mazurkas and etudes, in which the pianist showed his aptitude for the performance of music in the Romantic style. Finally there was a sonata by the modern, Prokofieff, an idiom which Mr. Schwarz understands equally well, and some Liszt, which, as much else on the program, was brilliantly and effectively played.

Despite the inclement weather, Steinway Hall was well filled. The audience was very enthusiastic, and as a result several encores were given.

#### Catherine Field and Antonio Lora

The National Music League presented two interesting artists at the Sunday "tea" at the Barbizon—Catherine Field, soprano, and Antonio Lora, pianist-composer. Miss Field opened the program by singing batti, batti, from Mozart's Don Giovanni, and Merce Billete Amiche, from Verdi's Sicilian Vespers, and at once demonstrated that she possesses a voice of good quality, true to pitch, and innate musicianship.

The remainder of the program was devoted exclusively to the works of Mr. Lora, and consisted of songs, interpreted by Miss Field, and four pieces for piano, played by Mr. Lora. In the three-fold capacity of accompanist—he played for Miss Field—pianist and composer, Mr. Lora displayed a thorough grasp and understanding of the work in hand. His piano pieces were in various moods and included Poem (Sunset), Valse in G flat, Lullaby and Spanish Dance. All of them are worthy a place on concert programs. Of the songs (The Poet's Dream, Les Silhouettes, A Song and Sally in Our Alley), Les Silhouettes seemed to catch the particular fancy of the audience. It is understood that Mr. Lora is now busy composing a chamber music work; a performance of it in New York would be looked forward to with interest.

#### A Recital of Old Instruments

A recital of old musical instruments was given in the ballroom of the American Woman's Association Clubhouse in the evening under the sponsorship of the Music Committee. The program included numbers by a trio, and a test conducted by Alfred O. Corbin, owner of the collection, in which the audience was asked to distinguish by tone the old instruments from the new and register their opinion by vote.

Clarence Adler, pianist; James Levey, violinist, and Horace Britt, cellist, made up the trio, which was under the direction of Dr. Alexander Russell, of Princeton University. A Bechstein piano, loaned through the courtesy of John Wanamaker's, also was used in the recital.

#### Temianka in America

Henri Temianka, violinist, has returned to America for a series of concerts, including appearances in New York, Chicago and Philadelphia. Last season Mr. Temianka



HENRI TEMIANKA

was heard in the principal cities of Holland, Belgium, Germany, Norway, Sweden and Italy, as well as in recital in London, Paris and Vienna, everywhere winning recognition as an artist of the first rank. At the conclusion of his present American tour, the violinist will return to Europe, where he will appear as soloist with the Orchestra Symphonique de Paris, Pierre Monteux, conductor; and with such orchestras as the Concertgebouw of Amsterdam, and the Cologne, Stockholm, Bergen and Göteborg symphony orchestras. Mr. Temianka will give recitals

in Italy, Sweden, Holland and Spain. He will return to America next fall.

Mr. Temianka first came to America as a scholarship student of the Curtis Institute of Music five years ago under Carl Flesch. He made his debut at Town Hall, New York, in 1927, and subsequently played with success in Boston, Chicago, Philadelphia and other cities. The London Times has termed him "a welcome addition to the number of really great violinists," and the Vienna Neue Freie Presse describes him as "a violinist of the foremost rank."

#### Oberlin Conservatory Opens With Fine Enrollment

OVERLIN, OHIO.—According to Frank H. Shaw, director, Oberlin Conservatory is this year enjoying one of the finest enrollments in its history. For some five years it has been the policy of the school to limit the enrollment. This year, however, in spite of the rejection of a large number, the student body exceeds the limit by a considerable number. One accounts for this in two ways: a much larger percentage of old students returning, and an exceptionally long list of graduate and special students.

Ernest Fowles, English musicologist, made his second visit to Oberlin. He spoke most interestingly at three different times, on Bach, Brahms and Couperin. These lectures were presented free of charge to the students and were well attended. Mr. Fowles speaks with authority and engages the interest of his hearers at all times. His fine playing of illustrations was a feature of the lectures.

Reber Johnson, violinist, of the Oberlin faculty, played with the orchestra over station WTAM on October 12. This is the first of three appearances which he will make at this station in the near future. Mr. Johnson was formerly concertmaster of the Barrere Little Symphony. During the past summer he taught at the Chautauqua Summer Music School, was assistant concertmaster of the Chautauqua Symphony Orchestra, and a member of the Mischakoff String Quartet.

Devona Dowie, soprano, and Eugene Morgan, baritone, both seniors at Oberlin Conservatory, represented Oberlin in the Atwater Kent Northern Ohio contest.

Maurice Kessler, violinist and specialist in the music of the sixteenth and seventeenth centuries, has again been busy preparing material for the lecture-recitals which he plans to give during the current season. Mr. Kessler illustrates his lectures by playing on the viol d'amore, treble and discant recorders and vielle. Mr. Kessler appeared recently at Defiance College, and before the Tuesday Musical Club at Columbus, Ohio.

G. O. L.

#### Cara Verson in Demand

Cara Verson, sometimes called the "musical rebel," gave her causerie recital, called Vignettes of Modern Pianism, before the Beverly Hills Woman's Club, Chicago, on November 5. This pianist, who specializes in the moderns, is in great demand with music clubs, colleges and universities. Her causeries are chatty, informal talks given in conjunction with and illustrative of her programs of modern music.

#### Dunning Teachers Give Reception and Tea

A delightful tea for the New York Chapter of Dunning Teachers was held at the Dunning headquarters on November 2. Twenty-eight members were present. The following were hostesses for the occasion: Mrs. Frank Cheesman, Mrs. A. H. Trube, Mrs. A. Leopold and Miss Hunter.



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## MUSIC

Evening World

By Noel Straus

THE Don Cossack Russian Male Chorus scored a sensational success at its American debut concert in Carnegie Hall last night. Led on by Serge Jaroff, a perky and energetic little musical hetman, these three dozen visitors from the land of Taras Bulba and many another indomitable hero of history and romance, were destined to win a victory unequalled by any other foreign choral organization heard here in recent years. Hectic onslaughts of applause arose after every number put forth by the choristers from the steppes, whose extraordinary singing enthralled one of the largest of the season's audiences.

Clad in the dark blue cavalry uniform of their native country, a costume made modestly picturesque by vivid red stripes of braid and the high boots worn with it, the group possessed the military bearing and demeanor expected of a warrior race. But there was nothing ferocious about the smooth-shaven faces, not one of which was hidden away behind the long hair and even lengthier mustachios commonly supposed to adorn the visages of the males of a Tartar-descended people. Drawn up, two deep, in a long line near the back of the stage, the singers preserved a complete immobility of body and features which served to emphasize the sharp, quick movements of their director, who occupied a small dais, down front. He seemed to have no end of vitality, and in his amblings about the stage between selections must have covered many miles of brisk walking.

The all-Russian program, largely devoted to folk music and ballads, opened with five examples of ecclesiastical music by Rachmaninoff, Archangel'sky and others. The Cossacks, always faithful defenders of the orthodox Eastern Church in the past, have evidently invented a most colorful and fantastic sort of choral procedure for the service. If last night's methods were to be accepted as characteristic samples. But be that as it may, the fact remains that these sacred items were submitted to almost the identical treatment employed in the more mundane offerings that came later on the list.

In both types there was a strange predominance of falsetto work in combination with solo voices, over a substratum of incredibly deep sound provided by a counter-basso gifted with one of those voices produced only in Russia, which find it possible to sing an octave lower than can the basses of other parts of the globe. Resonant humming played a large role in the proceedings, and sudden transitions from strenuous fortissimi to ethereally delicate pianissimi, were constantly in evidence. There were great crescendos, sometimes leading to climaxes of astonishing volume, contrasted with diminuendi, where the sound would be filed off gradually, or suddenly, as the case might be, to a mere thread of tone. And in all this wealth of varied resources, the chorus exhibited an astounding technical proficiency. All of the singing was a cappella, disclosing remarkable fidelity to pitch, and a sharpness in attack and release quite above reproach. The blending and balance was the more remarkable, considering that so many types of vocal sound were introduced, including soprano and alto effects, which could hardly be excelled of their kind.

### Cossack Chorus Sings at Carnegie Hall

The Don Cossack Russian Male Chorus of thirty-six members, all former officers of the Russian Imperial Army, Serge Jaroff conductor, made its American debut with the first of three concerts in Carnegie Hall last evening.

This organization, called the "singing horsemen of the steppes," made a very effective stage picture dressed in the Cossack uniform of black and red with high boots, and for the most part consisting of men of unusual commanding height of figure. The singing of the chorus in its native music deserves extended comment, so fine it was for color musical effects and splendid exhibition of tone, unanimity and balance. The voices, at times of great power, and blending in remarkable gradations of volume, had groups capable of sinking to low D or again rising by falsetto means to a clear and bell-like soprano. Great dignity and depth of spiritual insight guided

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## Galli-Curci's Triumph in London

Albert Hall Packed—Fifteen Encores—Audience Bewitched—Critics Unanimous in Praise

According to the Associated Press dispatches and cables received from London, Galli-Curci scored a thrilling triumph there on November 16. Huge Albert Hall was packed, including the stage, choirs and lofts. She was compelled to add fifteen encores to the thirteen numbers on her program. The Daily Mail says in headlines: "Spellbound by Galli-Curci. Seven thousand women and two thousand men enraptured. Encores for forty-

down upon the singer." The Morning Post observes: "With an ease and flexibility that were a delight to hear." The New Chronicle says: "Perhaps there is no singer before the public who has such a mastery of rapid utterance."

The Daily Telegraph said as follows: "The largest audience of the season at Albert Hall foregathered yesterday and was amply rewarded by the singing of Galli-Curci, who

chestra is playing better than ever this year and this concert proved to be a triumph for Mr. Krueger and the forces under his command.

### Elshuco Trio's Concerts

The Elshuco Trio, which gave its first New York recital of the season on November 11 at the Engineering Societies Foundation will give three other recitals in the same auditorium on December 9, February 3 and March 3. The members of the trio are, Karl Kraeuter, violin; Willem Willeke, cello; and Aurelio Giorni, piano.

### New Opera Opens in Dresden

BERLIN.—A new comic opera by Mark Lothar, entitled *Lord Spleen*, the scene of which is laid in London, received its initial performance at the State Opera in Dresden on November 11. Berlin will see this opera for the first time early in December. The conductor at the premiere was the Dresden musical director, Fritz Busch. M. H.

### Berta Gardini Returns

Berta Gerster Gardini returned from Italy on the Conte Grande on November 18. Madame Gardini is opening her studio immediately and the many pupils who have been awaiting her arrival will be glad to know that these prominent vocal studios are again active.

### Charles Lantrop Name Misspelled

In the article about Dr. and Mrs. Henry Hadley's trip to Japan which appeared in a recent issue of the *MUSICAL COURIER*, the name of Charles Lantrop, the Danish conductor who is also associated with the Imperial Academy in Tokyo, was misspelled.

### Titcomb's New York Recital

Mildred Titcomb, pianist, who made such an excellent impression in her New York and Chicago debut recitals last season, will give her second New York recital at Town Hall on November 24.

### Mr. and Mrs. Van Hes Entertain

Louis Van Hes with Mrs. Van Hes gave a reception in their apartment-studio at the Spencer Arms Hotel, November 9. Among the guests were James Wolfe, of the Metropolitan Opera; Stephen Zukor; Mr. Waters, who does the radio sketch known as the Rise of the Goldbergs; Bueno de Mesquita,

and others. Mr. Van Hes sang an aria from Tosca, some German Lieder, and English songs.

Marie Burke, soprano, a pupil of Mr. Van Hes, just returned to London to fulfill a musical comedy engagement at Sir Alfred Butt's famous Drury Lane Theater.

### CHRISTMAS MUSIC

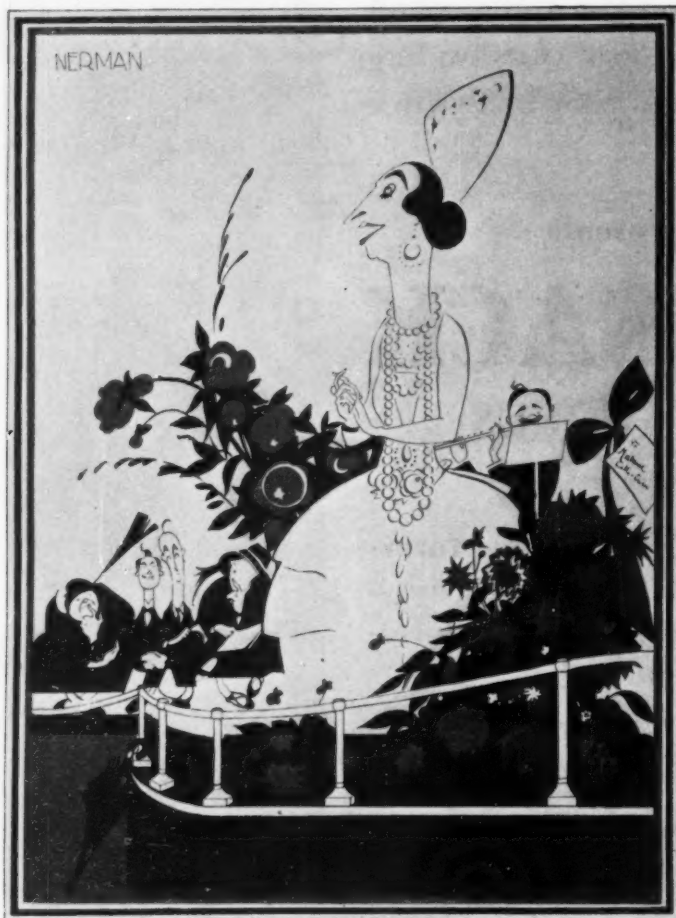
**A Great and Mighty Wonder**, choral anthem by George Henry Day. The melody of this is a fine and stirring modern chorale, and is effectively developed. There are solos for soprano, bass and tenor, which may, however, be sung by all of the voices in unison if desired. The principal melody is written first in minor, but closes majestically in major. (White-Smith).

**Sleep, Holy Babe**, a chorale for soprano, soprano, alto, by Gerald Rean. This little song is provided with three short verses. It is very melodic, effective and easy, with accompaniment for piano or organ or four violins. (White-Smith).

**Christmas Lullaby** for soprano, soprano, alto, by William Lester. A charming lullaby which is also issued as a song, and is unusually effective. The accompaniment, for organ or piano, is well conceived and the writing for the voices excellent. The work, though not altogether simple, is not difficult, and the voices are kept within a very modest register, running neither excessively high nor excessively low. (White-Smith).

### Mrs. Charles Dorrance Foster Dead

Florence Foster Jenkins' mother, Mrs. Charles Dorrance Foster, widow of the eminent attorney, banker and member of the Pennsylvania legislature, died at the Park Central Hotel, New York, November 7. She was known as a music lover, constant attendant on the Verdi Club concerts, of which her daughter was founder and president; also made reputation as a landscape artist; was a member of the Daughters of Holland Dames, of the Huguenot Society, National Society of Patriotic Women, of the Eastern Star and of the Genealogical Society, and for fifteen years past was a delegate to the D. A. R. congress at Washington. Recently she restored and presented Castle Fleming in New Jersey to the Lowry Chapter, D. A. R. Mrs. Foster was a member of forty-two clubs or societies. Funeral services were held November 9 at the Campbell Funeral Church.



A CARICATURE SKETCH OF MME. GALLI-CURCI which appeared in the London Tattler on the occasion of her previous visit to the English capital.

five minutes. All sat bewildered for two hours by the voice of Galli-Curci." The Times states the chief beauty of her voice is its suppleness and to that is added clarity of timbre and simplicity of style. Mme. Galli-Curci's low notes, it should be added, are as good as any in her compass." The Daily Express comments: "Mme. Galli-Curci's voice rose and fell like quicksilver from a fountain. It described fantastic circles of sound and when it touched top E thunders of applause came

in the years that have passed away since she last sang in London has enormously gained in musical wisdom."

An Associated Press report from London says: "Mme. Amelita Galli-Curci received one of the greatest ovations of her career today at a recital in Albert Hall. After the program the audience, numbering thousands, stamped and shouted their applause, recalling the singer again and again to bow her thanks."

### Little Theater Opera Company Gives Beggar Student

A successful performance of the Little Theater Opera Company at the Brooklyn Little Theater, November 12, was *The Beggar Student*. This Millocker work of the '80's is full of the characteristic Viennese music made familiar by Strauss and Suppé. A full house admired the well-rehearsed performance, tasteful costumes, appropriate scenery and generally lively action.

Patricia O'Connell was a charming, capable Laura; Bronislava was well sung and acted by Janice Davenport, their mother, the Countess, having an excellent interpreter in both make-up and action in Inga Hill. The title role was sung by Robert Betts, tenor, who has an excellent voice, sings and looks well; William Hain alternated with him at other performances. Wells Clary as the Saxon general was a good characterization, his topical song bringing applause. Janitsky was well done by Hall Clovis, and others of the cast included Allen Stewart, Arnold Spector, Eugene Marvey, Raymond Breit, Edgar Laughlin, Karl Kohrs, Geoffrey Errett, Karol Zimnoch, Donald Beltz and Marion Selee. The orchestra was efficient.

### Little Opera Company for Toronto

A Little Opera Company, under the direction of Chevalier Gualter de l'Eveille, is opening in Toronto a little later in the sea-

son. The first production will be Verdi's *Traviata*.

### Barre Hill Delights Kenosha Audience

One of the highlights of the musical season of Kenosha, Wis., took place on November 6, when Barre Hill, baritone of the Chicago Civic Opera Company, was heard in concert in that city under the auspices of the Civic Concert Service.

Only just returned from a strenuous concert tour of the south, and spending a major part of his time with opera rehearsals, the young baritone seems to be thriving, nevertheless, upon this diet of intensive work. His Wisconsin audience found him fresh and clear of voice, and responded in a manner that did justice to his stirring interpretations. Mr. Hill included in his concert program songs of Leoncavallo, Deems Taylor, Hamilton Forrest and Mendelssohn.

### Seattle's Splendid Orchestra

At the second subscription concert of the Seattle Symphony Orchestra, November 3, the soloist was Walter Gieseking, who played the Schumann concerto in A minor with his usual success.

Karl Krueger included on his program the overture to *The Bartered Bride* by Smetana, Beethoven's seventh symphony, and the Procession du Rucio of Turina. The or-

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## MARGHERITA SALVI IN CHILE AND FRANCE



MARGHERITA SALVI.

The soprano is pictured (left) on the steps of the Sacred Heart Church in Paris, and (above) with her mother and the Spanish composer, Federico Longas, in the Cerro de San Cristobal at Santiago, Chile.

Margherita Salvi, the beautiful and popular coloratura soprano, of the Chicago Civic Opera, is a globe-trotter, her art being in demand all over the world. After singing with marked success in Europe last summer she received a call to sing again in South America, and at the present time she is winning new laurels at the Municipal Theater of Santiago, Chile, where she recently sang Rosina in the Barber of Seville to the Almagro of Tito Schipa. She was also heard there in L'Elisir d'amore and La Traviata. Clippings at hand attest of her triumphs and of her popularity in Chile.

While in Paris she visited the Sacred Heart Church, and the accompanying snapshot shows her outside the basilica. The other picture shows Miss Salvi with her mother and the Spanish composer, Federico Longas, in Santiago, Chile.

Miss Salvi is returning to the Chicago Civic Opera this season and will make her reentry early in December. Previous to her operatic appearances in Chicago she will have several concerts which have been booked for her by the Civic Concert Service, Dema Harshbarger, president.

## Five Arts Musicales

Mrs. Kurt Gloeckner, president-founder of the Five Arts Club, found a large audience on hand at the Hotel Astor, November 10, and began the program by introducing guests of honor, who included, in part, the following: Mesdames William Albert Lewis, Thomas Slack, Edgar Cecil Melledge, Amy Ray-Sewards, Adeline Atwater, and Messrs. Hallett Gilbert, F. W. Riesberg, J. Howard Crum and Joseph Hauser, each of whom said a few witty or foolish words, as the case might have been. Florence Otis, chairman of music, mentioned this as the fifth season of the club, whose purpose is to bring out and financially aid young artists.

She introduced the artists, beginning with Marion Engle, pianist, who showed fine qualities in works by Bach and modern composers. Nini Valli, soprano, sang arias by Debussy and Leoncavallo with excellent style, and Joseph Radaeli, tenor, sang arias from Italian operas with robust voice, and was much applauded. Eduardo Anghinelli was at the

piano. A talk by Adeline Atwater on The Modernist School completed the interesting program.

The second musicale will be held January 12, and officers of the club include: Mrs. Kurt Gloeckner, president and founder; Mrs. Edgar Cecil Melledge, honorary vice-president; vice-presidents, Mrs. Thomas Slack and Mrs. Jack W. Loeb; Lydia Kreis, president's aide; directors, Mrs. Joseph Rohr, Mrs. Herbert Hanks, Mrs. Frederick Holland, Mrs. Randolph J. Trabert, Mrs. Maurice Freundlich, Mrs. George Porter, Mrs. James Moran, Mrs. Frederick Marcher, and Mrs. Aron Ericson; Elizabeth Belle Lloyd, treasurer; Mrs. Irving H. MacBride, Jr., recording secretary; Mrs. Herman Kreis, corresponding secretary; Florence Otis, chairman of music; Beatrice Weller, chairman of art; Mrs. Joseph Rohr, chairman of card parties, and Mrs. J. Howard Crum, chairman of press.

## Reading Musical Foundation Announcements

The Reading (Pa.) Musical Foundation announces four concerts during the season of the Reading Symphony Orchestra, Walter Pfeiffer, conductor. The soloists will be: John Erskine, pianist; Celia Branz, contralto; Hans Kindler, cellist; and Yelly D'Aranyi, violinist.

The Reading Choral Society, N. Lindsay Norden, director, will give two concerts, presenting Verdi's Requiem on January 22 and Mytil in Arcadia (Hadley) in May. During the summer months of 1931, the Reading Musical Foundation will again sponsor a series of band concerts.

Because of the excellent work of the Reading Musical Foundation, the Juilliard Foundation of New York will send Jacques Jolas to Reading for a part of each week to hold a class in musical appreciation in the schools and to organize a student orchestra.

## Josephine Forsyth's Composition Popular

Josephine Forsyth's musical setting of The Lord's Prayer has been received with acclaim in Cleveland, Ohio. Several prominent firms of the city, among them Lyon & Healy, G. Schirmer, and the Votteler Com-

pany, displayed copies of the music and photographs of Miss Forsyth in their windows. The American Legion presented Miss Forsyth with a certificate of appreciation "for having granted the right to use her setting of the Lord's Prayer in their Sacred Ritual." For this document the Webb C. Ball Company of Cleveland made a hand carved gold frame. This composition was sung by Ruth Stein Musson, contralto, at the Epworth-Euclid Church on October 19. The following day it was sung at a luncheon by Alice Shaw Duggan, and subsequently by M. C. Strohmeier, baritone, at a tea given by Dr. and Mrs. Nicola Cerri.

## Meta Schumann Presents Anna Steck

November 2, at the beautiful new studio of Meta Schumann, a large gathering attended the recital of one of her many pupils, namely Anna Steck. Miss Steck has been under the guidance of Miss Schumann for only five or six months and her singing was outstanding. Her program consisted of numbers by Handel, Mozart, Brahms, a group of Miss Schumann's own compositions, and the aria, Je suis Titania, from Mignon.

Miss Steck has a voice of good quality and wide range and she sings with ease at all times. Her diction and interpretations are commendable. Much is expected of her.

A repetition of this program was given November 9, when again a good-sized audience enjoyed every moment of her singing. It was interesting to hear Miss Schumann give an illustration of how the voice should be used and how concentration of mind was foremost in the career of the singer.

## Nanette Guilford Wins Brilliant Success in Bangor

Nanette Guilford, soprano, of the Metropolitan Opera Company, sang at the Bangor, Me., October Festival concert on October 22, and achieved marked success. In reviewing the event, the Bangor Daily News said of Miss Guilford: "Bangor is a debtor to her for the exquisiteness of her art. To watch and hear her is to discover the mind, imagination and technical range of her musicianship. . . . Her hearers were loath to have her leave the stage, and she was recalled again and again." Another local paper said of Miss Guilford's voice: "It has volume, range, a certain indefinable beauty. Her coloratura effects are like showers of diamonds." Walter Habenicht, violinist, the Eastern Maine Festival Chorus and the Bangor Symphony Orchestra (Adelbert Wells Sprague, conductor) shared the honors of the evening with Miss Guilford. Alice Taylor was at the piano for Miss Guilford. Teresa Tuck Thurston for Mr. Habenicht and Wilbur S. Cochrane for the chorus.

## Engagements for Bruce Simonds

Bruce Simonds, pianist, played in New Haven on October 22 and November 12 and in Boston on November 1. Future engagements include appearances in New York (December 28), Pittsburgh (January 6), New Haven (February 11 and March 11), Albany (February 12), and Cooperstown, N. Y., (February 21).

## Sylvia Lent for Oneonta, N. Y.

The Oneonta, N. Y., Community Concert Course will present Sylvia Lent, violinist, on December 5. Miss Lent, who recently returned from Europe where she appeared in recital in Berlin on October 7, has engagements during the season in Kansas, New Mexico, New York, Connecticut, Maryland and Pennsylvania.

## E. Grimard's Ideas on Vocal Culture

E. Grimard, well known New York vocal instructor, has some new and arresting ideas on the proper development of the voice, and the correctness of his theories has been demonstrated by his success in their application in the case of his numerous pupils. Mr. Grimard is a product of the Conservatory of Mons, Belgium, where he was a pupil of Charles Tondeur, and of the Brussels Conservatory, where he studied under Desire Demest. His vocal education was completed by two years intensive work under the noted baritone, Jean Martapoura of the Paris Grand Opera and the Metropolitan.

## REQUIREMENTS OF A SINGING TEACHER

According to Mr. Grimard, the qualities that go to make up a competent singing teacher are: "Honesty toward prospective pupils; he need not be a great singer; he must have a thorough knowledge of the singing voice; some physiology, a little anatomy; must especially be able to appreciate and explain unerringly the road toward a well placed voice; must have a good ear, well trained, so that he can detect the good and bad tones; finally he must be capable of demonstrating with his own voice what is to be the perfect tone. This is the placement of the voice, the emission."

## REQUIREMENTS OF A SINGER

"It takes more than the possession of a good voice to become a good singer," says Mr. Grimard. "In the vocal art intelligence, imagination, education (musical and general) are necessary if you would become an artist."

## LOOK OUT FOR "QUACKS"

"If a teacher has the audacity to ask ten or fifteen dollars for a half hour lesson, it is usually taken for granted that he must be an exceptionally fine one. But, unfortunately it is often the case that the highest priced individual is nothing but a charlatan. I am aiming to create a decentralization and make it possible for poorer prospective students to obtain the proper vocal instruction. I have established a special class, limited to fifteen pupils, who will receive at each lesson, twice a week, proper guidance in breath control, tone-placement, etc. Voice production by a very simple method which conforms to the standards of good singing, such as are recognized by the best artists."

## BREATHING

"All that is necessary for respiration is to expand the chest fully by raising the ribs, drawing in the abdomen, thus increasing the central part just below the breast bone. In drawing the abdomen, above the belt, the clothes and belt should become loose. It is then that the diaphragm descends, and the central diameter is increased by a swelling of the extreme upper part of the abdomen." Thus Mr. Grimard, in a few simple words, explains the phenomenon of breathing.

## CORRECT EMISSION OF TONE

"In order to accomplish the purest tone emission the soft palate and uvula should be lowered and not raised, many contrary opinions notwithstanding. Hum with the mouth closed, making a sound; the tone should remain in the same place as the sound. Feel conscious of the vibrations upon the lips. But I must emphasize the initial sound should not be changed when singing the tone. In other words the mouth tone must be as pure as the facial. This exercise, with the word Nee-Aw first, and then Nee, should be sung many times every day and for several minutes at a time. Though ridiculed by many laryngologists and singing teachers this method has been vindicated by many of the world's greatest artists. As the French say, the pure tone must be focussed 'dans le masque'; this gives it richness and beauty of timbre."

Mr. Grimard has many novel and interesting theories on the many other phases of the vocal art and has at hand convincing arguments and facts to support them. Only considerations of space prevent their enumeration and discussion here. The proof of the pudding is in the eating, and anyone hearing the exceptional work of the Grimard pupils will immediately become convinced of the soundness of the Grimard method, which is based on the singing of the world's best artists, as observed and analyzed by a scientific and thoroughly qualified teacher (and singer) like Mr. E. Grimard. T.

## Bayreuth Festival Assured

BERLIN.—Next summer's Bayreuth Festival is now definitely fixed, and financial backing has been assured. Winifred Wagner has taken over the directorship of the festival: Arturo Toscanini and Karl Muck will again be the conductors, and the friendliest relations are said to exist between them and the new directress. T.

## Nikisch Bust Unveiled

LEIPZIG.—The long-planned statue to Arthur Nikisch has at last been erected in front of the Gewandhaus. It is a very successful portrait bust from Hugo Lederer's studios. A.

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NEW YORK NOVEMBER 22, 1930 No. 2641

A man is known by the kind of radio music he avoids.

Every artist has sufficient fortitude to bear the failure of a colleague.

To hear or not to hear Toscanini makes a vast difference in one's musical life.

In music, as in other walks of life, envy often may be regarded as a kind of praise.

At least one virtue of music at the movies is that it drowns out the sound of gum and peanut brittle chewing.

The revival of Wagner's Flying Dutchman is particularly appropriate in these days of airships and aeroplanes.

A rumor has been going the rounds that the MUSICAL COURIER is for sale. It is; every copy of it, each week.

The picture of a comic-opera composer has been hung in a New York clubhouse. We thought that hanging for thievery had long ago been abolished.

Dr. Kovarik, physicist professor at Yale, now determines that the earth is exactly 1,852,000,000 years old. It does not seem so long since musicians first began to find fault with the critics.

Musicians will do well to heed an utterance recently made in the MUSICAL COURIER office by a philosopher who is also a humorist: "I am an old man and have had many troubles, most of which never happened."

Tafari Makonen, the newly crowned King of Kings in Ethiopia, is said to be very musical, but we are willing to gamble that he could not say offhand, without consulting the records, how many fugues Bach wrote. (By the way, neither can we.)

Berlin reports that during the past two seasons, the composers whose operas led in number of performances there, were Wagner, Verdi, Puccini, and Mozart. Next in order followed Strauss, Weber, Beethoven (Fidelio) and Bizet. Beside the last named, other French composers produced were Ravel, Milhaud, Auber, Ibert, Saint-Saëns, Berlioz. No opera by Massenet was given in Berlin during 1928-29 or 1929-30. That is not more remarkable,

however, than the fact that also among the missing were Meyerbeer, Humperdinck, and Rimsky-Korsakoff.

According to news dispatches, the recent Bayreuth Festival attracted about 10,000 visitors, 950,000 marks' worth of tickets were sold, and foreigners left about 2,500,000 marks in various ways in the Wagnerian city.

Opera lyrique would be a much better title than opera comique, as the French call it. Most of the works which they group in that category, have nothing comical in their action or music, but are largely and often entirely lyrical.

Geraldine Farrar declares that "the best in art is aristocratic." Her dictum is true but should be kept a secret, so that the common people may not be inclined to stay away from the finest ministrations of the composers and performers.

New York is basking again in the symphonic ministrations of its own two professional orchestras, the Manhattan, under Henry Hadley, having resumed its annual series last Sunday evening. The present personnel gave brilliant performances under their famous leader, and as usual he arranged a program that had unconventional features, among which was his own composition, Streets of Peking, written during Dr. Hadley's recent visit to the Orient.

The recent revival of The Flying Dutchman at the Metropolitan brought Rudolph Laubenthal in the important role of Erik. This sterling Wagner interpreter, now in his eighth consecutive season at the Metropolitan, displayed a freshness of voice, enthusiasm and verve which were highlights in the performance and truly remarkable in an artist who has borne the brunt of the heavy Wagnerian tenor roles for such a long time. Mr. Laubenthal's contract has still two years to run, and it is a great tribute to him that year after year he has been re-engaged to sing roles such as Tristan and the Siegfrieds. He is a living refutation of the fallacious theory advanced by the advocates of the Italian style of singing that much Wagner singing is bad for the voice.

The first part of the Chicago Civic Opera's German season was marked by the success of a number of new singers with the company this year, among them Lotte Lehmann, whose triumphs abroad were duplicated here, and Paul Althouse, American tenor. The latter's success is particularly gratifying to those who have followed this singer's career. Although his repertory embraces the French, German and Italian schools, of late he has been more in demand for Wagner. Berlin acclaimed him, after Philadelphia, where he had built up his now powerful portrayals of the tenor roles in Walkure, Tannhäuser, and other works from the pen of the immortal Richard. There were many who wondered why the Metropolitan did not secure his services, but it remained for the Chicago Civic Opera to engage him for guest performances this year, in Tannhäuser and Walkure particularly. Mr. Althouse scored unanimous success in both, the critics agreeing that he was a true interpreter of Wagner, Glenn Dillard Gunn going so far as to call him the greatest Wagnerian tenor of the day. Mr. Althouse's concerts from here to the Coast will keep him busy the balance of the season. But it would not be surprising if he were engaged for the full season in Chicago next year.

In this season's first performance of Donizetti's L'Elisir d'Amore at the Metropolitan, Gigli was the Nemorino, and such a Nemorino he was that the MUSICAL COURIER just cannot help editorializing on his performance. There seems to be no branch of his art in which this remarkable tenor is not unimpeachable. Romance, drama, love, and now comedy, are all equally well represented on his vocal and histrionic palette. Whatever he does he does just as should be, and for the simple reason that he is a singer and actor to the manner born. There is no effort, no self-consciousness, no artificiality. He "plays" his parts in the truest sense of the word. In Donizetti's delightful comedy opera he was simply irresistible; he was a naive, loutish bad boy, and he had his rapt audience with him every moment. His "Una Furtiva Lagrima" (a furtive tear) "stopped the show" as theatrical parlance has it. As a concert singer Gigli has long since proven himself to be his operatic equal. The simplicity and naturalness of his vocal art make him a lieder singer with few equals. If there ever was a singer "von Gottes Gnaden" (by the grace of God) Gigli is one, and New York is indeed privileged in being able to hear and see him season after season at the Metropolitan.

## A Radio Dealer Smacks Radio

Of interest is the letter written and widely distributed among radio broadcasters and advertisers by Eric Palmer of A. H. Grebe & Co. The letter is said to have been written by a furniture and radio distributor in the Middle West, a leading citizen of a large community. In an introductory paragraph by Mr. Palmer of the Grebe Company it is said that the advertisers will play the most prominent part in finding a solution for present radio problems when they realize that their insistence on the present character of programs results in only a negative response on the part of those whom they seek to reach favorably.

The writer from the Middle West says he does not believe that even a big improvement in radio cabinets would stimulate radio business right now. "My own opinion is that radio business won't get any better until broadcasting methods are reformed and until some plan is adopted to give the public a better choice of programs. I enjoy listening to music over the radio, but during my leisure time in my home I am usually reading, talking, playing cards, or working at my desk or carrying on some form of activity that requires a certain amount of mental concentration, and the sort of programs we get over the radio are quite annoying."

The writer then goes on to say that the average radio program is apparently designed for people who are sitting in their living room with their eyes and ears and probably their mouths open, waiting to be entertained. "The announcer evidently figures that unless he talks to them at least once every two or three minutes they will go to sleep and pass out on him." He just cannot understand why broadcasters consider that it is good advertising to have an announcer talk 25 per cent of the time and actually say nothing.

After getting done with the announcers, this writer from the West, who seems quite capable of expressing the opinion of everybody in the United States, takes his turn at criticism of the programs themselves.

"The average program," he says, "is outlined so that there will be a dance selection, and then in two or three minutes the announcer will break in and get ready to introduce a singer, who very often cannot sing but can only plug a song as it is plugged in vaudeville; but before the singing begins the announcer and the singer have to crack a few bum jokes."

How familiar it sounds!

The writer next takes his turn at sets. He seems to indicate that a good many sets won't play because nobody wants them to play. He remarks that in a canvass of a house party representing people from eight homes where the men had incomes ranging from \$5,000 to \$15,000, there were only three electric radios.

The writer, being a radio dealer, naturally points out that everyone should have a radio anyhow, whether they like it or not, so as to be able to get in touch with current events of major importance.

No doubt, but advertisers who spend huge sums for radio publicity and who get a very small look-in on such events of major importance are not likely to spend their money that way.

The question is, whose fault is it? The answer is, that the advertising value of radio was grossly over-rated in the first burst of enthusiasm for this marvelous invention; that advertisers, finding their hopes deceived, have been making every effort to get their money back by talk, cheap programs, high power announcers, and so on; that radio broadcasting stations have been, for some mysterious reason, unwilling to employ regularly on their staffs a number of distinguished musicians and dignified spokesmen that the size of the business would warrant; that every station has attempted to fill too many hours, and has consequently been forced to resort to all kinds of questionable devices, cheap labor and second rate performers to keep things going.



# Variations

By the Editor-in-Chief

Fantasia um Johann Strauss is a new piano composition by Moriz Rosenthal, just sprung from the press of Edition Schott. (Mayence, Leipsic, and New York.)

The frontispiece Englishes the title as "Fantasia on Johann Strauss" and details that the themes treated are from The Blue Danube, Rejoice In Life, and Die Fledermaus.

The Strauss waltzes have always exerted a tremendous fascination for composing pianists ever since Carl Tausig first showed their prickling possibilities as material for keyboard transcription. Rosenthal is the creator of several such works, but his present Fantasia overtops all his previous achievements along the same lines.

His audiences of the past few years have heard him do a Blue Danube arrangement of his own, and it forms the basis of his new cogitations on the tunes of Strauss. However, Rosenthal has piled Pelion on Ossa by adding many pages to his previous opus, and spicing them with numerous playful technical tricks (thirds, sixths, finger repetitions, etc.) that will raise the hair of some of the pianists who try to dash them off transparently in tempo.

Contrapuntally, Rosenthal's latest Fantasia is finely done, and enriched with harmonic efflorescences appropriately Wienerisch and yet piquantly of the sophisticated mode of our day.

The work, sparkling with charm, refinement, and raffinement, is the product of a mighty master of the keyboard and of a musician who knows how to put all its subtle possibilities on paper.

The Fantasia is inscribed, "To Leonard Lieblich," and with the notice I received to that effect, Rosenthal wrote: "Don't break your fingers on the technics of the piece. Let others do it and then criticize them."

Huh, break my fingers indeed! I play the Fantasia with my own interpretation and it sets off the music very effectively. As my piano performances mostly take place after midnight and no one is listening, there is no particular hurry. I therefore adopt a comfortable tempo which might be called adagio en famille. In order to bring out the Rosenthalian polyphonic web in utmost clarity, I play the complicated passages with deliberate stateliness and deep feeling, climaxing in a majestic largo as I near the finale, which I never finish, as the hour then has grown too late.

About a pianist who, like myself, plays the easiest passages with the greatest difficulty, Rosenthal once upon a time told this story: "X. was giving a recital, and had reached the middle of the octave part in the sixth rhapsody when an usher approached the only auditor in the hall and asked to see his seat coupon. 'I gave it to you when I came in,' said the man addressed, a patriarch with snow white hair. 'That is impossible,' replied the usher, 'for I remember distinctly that the only person who came through the gate was a little boy.' 'That was I,' the patriarch made answer."

A prominent piano manufacturer says that the popularity of the piano in the home has waned tragically since the vogue of radio, the phonograph, the motor car, bridge, cocktails, cigarette smoking, and moving pictures. If that be true, the piano surely is doomed, for clean American households could not be expected to give up their present chaste amuse-

ments and go back to the low delights of the lascivious piano.

At the Brooklyn Little Theater, where the Little Theater Opera Company gave The Beggar Student recently, the program tells that the house has an electrician named Theodore Thomas. In the same booklet, Alt Wien is referred to as "Alt Wein." Prophetic forecast of the early passing of Prohibition?

Ursula Greville, who continues bravely to publish her little London monthly magazine, The Sackbut, had this in her Editorial Excursions of October:

Some acquire grandeur, and some have grandeur thrust upon them, but I must have been born to it, for I am neither good at acquiring nor thrusting, and Dame Ethel Smyth did ask us to lunch, and that is a very grand thing indeed, for she is more than chary of her invitations. She is like Rutland Boughton—another map-sender, and we were just as clever with her map as we had been with Rutland's; and I,

**AMERICAN ACADEMY OF MUSIC,**  
BROAD AND LOCUST STREETS.  
E. A. MARSHALL, SOLE LESSEE | P. RICHINGS, STAGE MANAGER

**MAD. MARIETTA GAZZANIGA**  
AND  
**MARETZEK'S OPERA TROUPE.**

**WEDNESDAY EVENING, FEBRUARY 25, 1857.**  
**AN INAUGURAL ADDRESS,**  
Written expressly for the occasion by the Hon. ROBERT T. CONRAD, will be spoken by  
**MISS CAROLINE RICHINGS.**

After which, will be presented VERDI'S Grand Opera, in Four Acts, entitled  
**El Gradifore.**

Lovers.	MARIETTA GAZZANIGA
Assassins.	MAD. ALDINI
Murderers.	SIGNOR BRIGNOLI
Guests of Love.	SIGNOR AMODIO
Parasites.	SIGNOR COLETTI
Old Gipsy.	SIGNOR MULLER

Orchestra, Soldiers, Men-at-Arms, etc.

**MAX MARETZEK,** MUSICAL DIRECTOR AND CONDUCTOR

By The Hon. Office of the Academy is open from 9 A. M., to 5 P. M., for the signing of Reserved Seats and Boxes, without extra charge.

**TREASURER, MR. A. O. ALLEN.**

**THE OPERA WILL COMMENCE AT EIGHT PRECISELY.**  
Carriages will not drive inside North, and take up heads north.  
Don't forget to get your seats.

The original of this interesting program is courteously loaned for reproduction by Henry S. Colladay, who attended the foregoing performance in Philadelphia, February 25, 1857. Brignoli and Maretzek are names that stand for high achievement in the earlier operatic activities of America.

who am just the least bit scared of her, was afraid that she might give us the rounds of the kitchen for being late. Fortunately for me, her glorious sheep-dog met me at the door and liked me, though, as Dame Ethel said afterwards, I need not think myself anything wonderful, for he likes everybody.

Surely Dame Ethel is one of the most vital women alive. Up in the morning bright and early, watching the sun top her vivid hollyhocks, while the rest of the garden remains in shadow, as she does her daily dozen; then to work.

Just recently she was busy on a new work which she is going to conduct in Edinburgh next year, and she would start soon after seven, and go on till eleven at night. She must

take her rest in chivving her various publishers and dog-bodies. She is a grand gallant craft, and I am probably the only lad in England who can say he's had his arm round Dame Ethel's waist.

Incidentally, the November number of The Sackbut contains an illuminative article by Hugh Arthur Scott, called Chopin and the Test of Time.

Mr. Scott points out that as a matter of figures, a greater number of Chopin's compositions are still heard in public than those of any other composer who preceded or came after him; and that hardly any of his works may definitely be looked upon as "dated." Mr. Scott continues:

And this is the more remarkable too, having in mind the fact that this is music, not of the severe and scholastic order, but so intensely human, personal, emotional and romantic in character, or in other words, music of precisely that kind which in the ordinary way is always the first to "date" and "wear." Yet ask any professional pianist which is still the one infallible winning card in his repertory—the composer who can be relied on most surely to appeal to any class of audience, whether cultivated or uncultivated, and he will reply almost to a certainty, Chopin. His own tastes may incline to Bach or Beethoven, to Brahms or Debussy, but experience will have taught him that the one composer who appeals to everyone, and in the enjoyment and admiration of whom music-lovers of all schools unite, is, not Mozart or Beethoven, Schumann or Brahms or Debussy, but Chopin.

And this suggests yet another reason for marvelling all the more at the amazing way in which Chopin wears—namely, the quite unparalleled extent to which he is performed. One might have thought, indeed, that no music ever written could possibly stand being repeated so often as Chopin's, and that it must in consequence have been long since played absolutely to death. Yet, in fact, he seems to be the one composer of whom the public never tires, and who can be relied on to appeal year after year, and generation after generation, without the faintest sign of any diminution of his popularity.

The foregoing words came just in time to stimulate my courage, for I had been wondering whether I must be relegated finally to the ranks of the old fashioned for remaining steadfast in my adoration of nearly everything in the pages of Chopin.

Even the lesser known Rondos, Fantasias, Allegro de Concert, Variations, Ecossaises, Bolero, Krakowiak, and Tarentelle still intrigue me, doddering musical patriarch that I am.

The only Chopin that I have discarded is the one of the pieces for cello and piano, the G minor trio, the first piano sonata, some of the songs, and the Morceau de Concert sur la Marche des Puritains de Bellini.

Now let the modernistic desperadoes take me for a ride.

In the Pacific Coast Musical Review there is a sparkling department called Sweet and Sour Notes, in which its writer, "A. Major," says under date of November 1:

My readers no doubt will have discovered by this time that this section of the Musical Review is intended to be a funny department. Sometimes I am in doubt about it. So I want to mention here that the other day I heard the March Slav of Tchaikowsky at a local picture house played by ten men in the orchestra. That band of 1000 musicians which participated in the recent Chicago music festival also played a Tchaikowsky number, namely the 1812 Overture with a cannon obbligato on the Lakefront. Which of the two performances was the funniest?

Also from Chicago, and in keeping with the foregoing, is this communication:

Chicago, Ill., November 7, 1930.

Dear Variations:

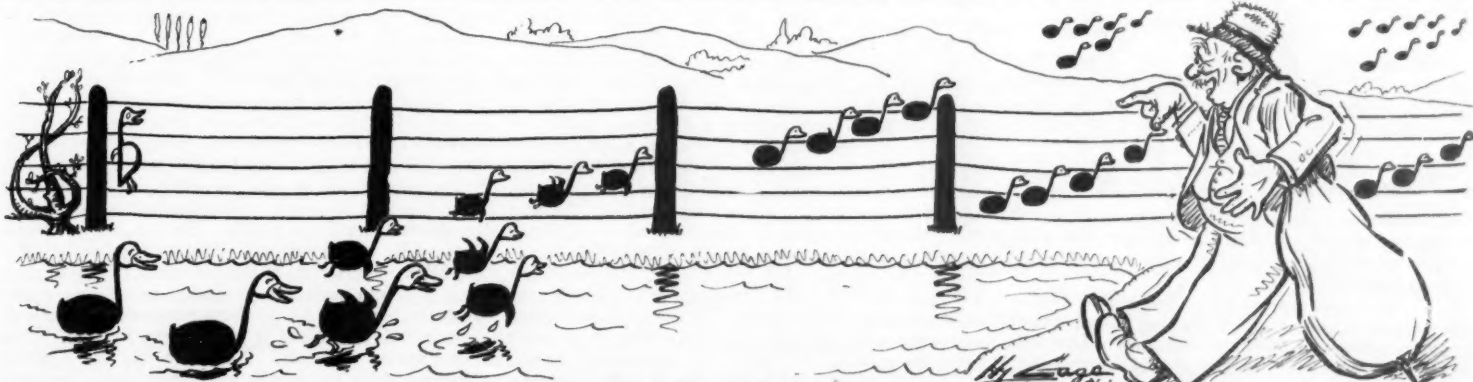
Attached herewith is a tested recipe for a modern composition.

Take several cupfuls of notes; mix well and pour into kettle drum. Then beat severely. Add a few teaspoons of discords and castenuts; bring to a boiling point and add a pinch of artificial color. Throw in a handful of assorted dynamics and serve with as much noise as possible.

Yours for MELODY and lots of it.

B. G. MOROVA.

Long before the famous Wall Street debacle of last year, the MUSICAL COURIER advised musicians



SYMPHONY IN DUCK FLATS.  
"Where's the B flat in that F major Scale? Mush be mod'nistic ducks."

to stop speculating in stocks. Those of the fraternity who still continue to carry their money to the brokers should read this, from the Daily Mirror of November 12:

Harry Hershfield offers you the gag about the vaudeville strong man whose big feature was squeezing a lemon dry with his paws and then offering \$100 to anyone in the audience who could get another drop out of it. A little Joosh feller said he'd like to try. Proceeding to the stage he took the already squeezed-dry lemon and got six more drops from it.

"Golly!" golly'd the strong man, "who are you, anyway?" "I'm a margin clerk in Wall Street!" he said.

Music, as President Hoover said of business, remains fundamentally sound.

Motto for Conductorless Orchestras: "And when we think we lead, we most are led." (Byron.)

"I see," postcards Solfa Lasido, "that Sebastian Kresge, of the 5 and 10 cent stores, has made enough money to give \$23,000,000 to charity. And we singing teachers charge \$5, \$10 and \$20 for each lesson, and fail to become even moderately rich. Doubtless we are on the wrong track and should be selling our wares at 5 and 10 cents. I intend to open a chain of 5 and 10 cent vocal studios, and then you may look out for another new American billionaire."

Vienna has too many doctors, says the Pharmaceutical Observer of that city, and computes that there are 4,100 Viennese medicos, or one for every 440 persons. The fear might apply, too, to the musical profession in New York, where it seems that we have 440 music teachers for every potential pupil.

In 1912, the MUSICAL COURIER wrote: "The European copyright on Parsifal expires in 1913, and of course the work will be given everywhere during that year. But let us wait and see how extensive the demand for it will be in 1933, and how many the number of performances." All of which proves that this paper is no mean prophet in musical matters. The annual number of Parsifal performances in Europe now may be counted on the fingers of one hand, and the American performances may be counted on one's thumb.

Some day, or evening, a radio announcer will be sure to forget himself and broadcast that a violinist "is about to play Bach's G string on the Air."

Sir Edgar Elgar is quoted as declaring recently: "America is commercially inventive but not artistically creative." Is that so? How about chewing gum and clam chowder?

Of all forms of musical tuition, harmony lessons are the most important. Yet they are the cheapest. And they are the least patronized. Is something wrong with harmony, with its teachers, or with the music students of today?

What with the big increase in the output of Hebrew music, it will be possible soon to give an entire program of Kosher music.

The New York Times points out that no one ever has written a novel with an orchestral conductor as its hero. Players on the cornet, trombone, oboe and tuba have been similarly neglected.

A million years of evolution and only a few vocalists able to sing a scale correctly.

No, Chaim, he was known as Abbé Liszt, and not Abie Liszt.

"What is there, if anything," asks M. B. H., "which you dislike more than Parsifal, Bruckner and Mahler symphonies, and the ukulele?" Well, possibly yodeling.

### "HOUNDING" PROSPECTS

Over-solicitation by advertising agents is about the worst of crimes. It does the concerns they represent no good, and, incidentally, does immeasurable injury to business.

People who have something to sell will advertise if they see fit. Almost invariably they do advertise, and they advertise in mediums that they believe will give them an important return on their investment. It is not at all difficult for advertisers to secure facts regarding the standard and standing of advertising mediums. This is especially so in the music world

where the number of valuable advertising mediums is exceedingly limited.

The thing that gets business is not the hounding process but cumulative evidence of the utility of the advertising, and musicians should not allow themselves to be coerced, driven, hounded or wheedled into wasting their money.

### WURLITZER PLEDGE TO EMPLOYEES AND THE PUBLIC

(This announcement, which was made public on November 14, reflects great credit upon the house of Wurlitzer. An attitude of optimism and fairness such as is here shown is the best guarantee of improved business conditions.—The Editor.)

We believe that the present economic condition would be greatly relieved and almost entirely corrected if regular workers in retail and wholesale concerns were assured of the permanency of their employment.

WE HEREBY PLEDGE TO RETAIN THE SERVICES OF OUR REGULAR EMPLOYEES JUST AS LONG AS THEY CARE TO REMAIN IN OUR EMPLOY AND PERFORM THEIR DUTIES EFFICIENTLY AND SATISFACTORILY.

The business of this store has been very good, which shows that in times like these people turn to music for relief and relaxation. Don't deprive yourselves and your children of music.

Our business necessitated the employment of extra people during the past weeks. It is also our purpose to retain as many of these extra employees as we can possibly find work for.

### LITTAU IN OMAHA

Joseph Littau, new conductor of the Omaha Symphony Orchestra, who started work in his new position a few weeks ago, reports complete satisfaction with the orchestra and excellent prospects for the coming season. Rehearsals are progressing satisfactorily and the programs promise to be of outstanding interest. Mr. Littau was selected as one of the two judges for the semi-finals of the Atwater Kent prize audition for his district, which comprises seven or eight states. The Chamber of Commerce of Omaha arranged for Mr. Littau to speak on the air a few days preceding each concert of the season, explaining the program. An excellent idea! Mr. Littau has already spoken before the Rotary Club, the College Club and the Chamber of Commerce on the subject of the value of music to business and the community. He has also spoken to the Messiah Chorus of about 1,000 voices from neighboring towns, Creighton and Omaha Universities and Brownell Hall on musical matters.

The Omaha newspapers have made much of this distinguished conductor's arrival in the city, and he has been given a rousing welcome, of course. The program announced for the first concert included the Overture to the Flying Dutchman, Tchaikowsky's Fourth Symphony, Schelling's Victory Ball and Berlioz's Rakoczy March. During the season there will be children's concerts, with talks and musical illustrations, concerning the instruments of the orchestra.

### THE MELODY WAY

W. Otto Miessner has built himself a national reputation by his ability to comprehend the peculiar psychology of the child. He has developed the now universally known "Melody Way," which makes piano lessons a joy instead of a penance, and is co-author of the Progressive Music Series, used in over 6,000 public schools, and of the new Music Hour Series. These teaching methods are applicable to use in private lessons as well as in small or large classes. The Melody Way is based upon the idea that, first of all, musical feeling has its incipency in rhythm and that, to follow this, melody is the only thing likely to appeal to the child mind. It may almost be added that it is the only thing likely to appeal to the average adult mind. Mr. Miessner himself says that "exercises introduced at the wrong time make children hate music." Technical perfection will come later when the children's interest in music has been gained.

The beginning of this teaching is song, and Mr. Miessner has found by long experiment that as soon as the children can sing a melody they are ready to

play it. This, of course, is not all of it, and Mr. Miessner has developed a method that looks extraordinarily simple, but is, as a matter of fact, the result of long study, investigation and, as already stated, of thorough comprehension of the psychology of childhood.

And when one talks about the Melody Way and Mr. Miessner's other books, one should say that parents benefit from them quite as much as the children, for instead of having the dreadful scenes that have been the burden of homes for so many years when the conflict between children's dislike for practice and parents' desire that they shall benefit from music lessons arises, the children like this sort of music study, and parents are relieved, to a very large extent, of the worry of overseeing the practice hour.

### KREISLER'S STRUGGLE FOR RECOGNITION

The following amusing story concerning Fritz Kreisler's early efforts as a composer was told by Erno Balogh in The Musical Observer:

"There is a story connected with one of his pieces which has since become world famous and which you may find difficult to believe. But it is true and I will relate it just as Mr. Kreisler told it to me. I do not think it has ever appeared in print before.

"It occurred when Kreisler was young and more than a promising artist. In fact he had given conclusive evidence of his powers. But his rosy dreams of youth had not been shattered and he still had the idea that the world was waiting to welcome him with open arms. Kreisler had a brother, Hugo, of whom he was very fond and whom he considered just as talented as he (he died a few years ago). Hugo was perhaps even more jolly and had a still more pronounced sense of humor than the violinist. It happened that Hugo was studying the cello, having begun to study that instrument much later than did Kreisler the violin. Young Fritz has always loved to compose—as much if not more so than to play the violin. And he has had the courage and confidence to expect much of his compositions. He felt that the violin literature was lacking in short pieces. There were many sonatas, concertos, fantasias, suites. But the short, characteristic piece, the kind the public takes such delight in and which are admirably suited for encores—there was a conspicuous lack of them then. So he composed a group of short violin numbers and awaited the opportunity to show them to a publisher. The next time he happened to be in Leipzig, he went to a big publishing house there which is known all over the world for its little yellow orchestra scores and presented his compositions. The publisher looked them over and said that while he would not ordinarily take them he felt like giving a 'promising' violinist who had a 'talent' for composition a chance and that he was willing to buy them outright, allowing for each 100 marks (\$25.00). Kreisler demurred since he thought that a very small sum to pay for his brain children. The publisher assured him that was the best he could do so Kreisler took back his manuscripts. The publisher wanted to be big hearted and generous to the young musician and assured him that if at any time he needed money badly, he should just send him some of his compositions; he would immediately send back 100 marks for each piece.

"A few years later his brother had finished his studies in Vienna and was preparing to go to the great cello master, the celebrated cellist, Klengel, who was residing and teaching in Leipzig, for additional study. Now both Hugo and Fritz had very little money in their younger days since they were the sons of a Viennese physician whose financial resources were limited. Young Fritz remembered what the publisher had told him regarding his compositions. So he presented Hugo with the six of them and told him if he ran out of money he could fall back on the manuscripts, and that by living with extreme economy he would be able to subsist for an entire month on the proceeds of one composition.

"Hugo took the manuscripts thankfully and departed. He had not been away from home long before the little money he brought along had completely vanished and his most substantial assets became the manuscripts. So he took the first one to the publisher, cashed it and set himself the task of living on this amount for a month. He did, but not without careful management. Then, one by one he took the other manuscripts to the publisher and in all they provided him with six profitable months of study with the master. All of these compositions are well known today, but one is particularly famous. It is the Caprice Viennois. Not only has the Caprice Viennois delighted people everywhere, but it has rendered an additional measure of service to art by keeping a very talented cellist at his studies."



# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

### An Opportunity for Pianists

Capitol Theater, New York, N. Y.

Editor, Musical Courier:

Dave Schooler, eminent pianist, began an indefinite engagement at the Capitol Theater on November 7.

Mr. Schooler, himself an ambitious musician, has projected what we believe a very worthy and inspiring opportunity for young New York pianists.

His thought and plan is to hold auditions at the Capitol Theater for advanced pianists who have had more than five years' training—the selections they play to be named by a board of critics, and the critics to pick the six contestants they believe most promising.

These winners Mr. Schooler will place in a semi-classical piano act at the Capitol Theater following the close of the contest.

If that act is favorably received by the public the winners will be booked for a six or eight weeks' tour, with pay.

Item two in Mr. Schooler's plan is for the critics to further pick two out of the successful six, and for those two, Mr. Schooler will endeavor to obtain a year's scholarship. He hopes one to be a young lady and one a young man.

Cordially yours,

BESSIE MACK

### The Art of Angling

Seattle, Wash.

Editor, Musical Courier:

Permit me to commend the contents of Charles V. Kettering's splendid letter, Challenges Article on Tremolos, in your issue of November 1. It is a clear and lucid exposition of the truth, and shows that Mr. Kettering has not only successfully applied these principles to himself, by having learned now to sing, but that he has the rare gift of being able to convey his thoughts clearly and convincingly to the understanding of others. This is teaching. I congratulate him most heartily on the happy outcome of his studies.

In the same issue of the MUSICAL COURIER, William A. C. Zerffi has a letter in which he takes occasion to quote from one of his own articles Who Was Bobby Jones' Teacher? One is inclined to agree with him, that vocal teachers do often take their share in a pupil's success too seriously and give too little credit to the pupil for talent, aptitude and brains. I think, however, that Mr. Zerffi errs by going to the other extreme and giving all the credit to the pupil.

While no artist was ever actually "made" by a teacher, it is also true that no artist ever reaches that status without the aid of good teachers. Would it not be nearer the truth to say that an artist is the happy re-

sult of that fortuitous circumstance, a good pupil and a good teacher? And is it not obvious that a good teacher must have previously been a good pupil?

When M. Zerffi implies that all vocal teachers use the names of their successful pupils as "bait," to attract other pupils, he exposes his glass house. Let it be conceded that it is "bait." Surely he does not think that even so despised a person as a vocal teacher is foolish enough to fish without bait, and he must know that it is a poor fish that will strike at a bare hook.

If it is not legitimate for a teacher to call attention to the products of his studio, then what sort of "lure" does Mr. Zerffi consider just and becoming? Does he think the flavor of Peruna or Swamproot on the bait (in the form of testimonial letters from obscure people who have been cured) a more dignified method of angling? What is his opinion of the use of seines and other nets in the form of "class instruction?" Or is it better for a teacher to write letters to the press displaying his erudition and expressing his contempt for, and condemnation of, the work of his colleagues? The profession at large will look forward with eager anticipation

to Mr. Zerffi's valuable advice on the Art of Angling.

BERNHARDT BRONSON

### Message on Piano Teaching

Bakersfield, Calif.

Editor, Musical Courier:

The following is a letter I mailed to the patrons of my studio at the end of last season:

"As the music teaching season draws to a close the question comes to mind, have we made time count this year as we should?"

"Parents are justified in scrutinizing the investment they have made. The teacher turns the light of inquiry upon her own record, and then inquiry spotlights the record of students committed to her care. With the final month of study upon us the teacher is conscious of a feeling of joy, yes of exultation in considering what has been accomplished by the pupils. Without exception musical stature has increased. The joy this knowledge gives is deepened by consciousness that parents and guardians are happy over results, as are also the adult students, all of whom feel gratified over their own progress.

"Let us consider an outline of our system in teaching. We do not stress the competitive idea although occasionally a flavor of self imposed rivalry adds zest among friends in the younger set. The course of study is selective, each student requiring different handling from any of the others. An instructor young in the work is wise to cling to some set method until years have added

fuller comprehension at the intricacies of piano teaching. But an earnest capable teacher after several years of experience will find it as difficult to follow the same method with all students as it would be difficult to find even two students with identical musical endowment.

"Freed of over-emphasized consciousness of what others are doing, the pupil's personality asserts itself and the teacher is in a position to direct the training along lines demanded by individual aptitude.

"With the same fondness for encouraging the development of musical understanding that another feels for cultivating plants, the teacher loses thought of all else but the pupil during lesson time, focussing penetrating analysis on him while the subject of his possibilities and needs revolves briskly in the teacher's mind. Pleasure over improvement and lively ambition for better things lend charm to the time—inspiration comes both to pupil and teacher.

"We do not unwisely set for ourselves impossible goals. For those highly gifted and with capacity for unending work a praiseworthy aim is: To be able to interpret important works of the masters with ever increasing authority.

"For those with more conservative purpose and prospects a laudable intention is: To play acceptably at sight music that is not complicated, and to play the easier classics for the pleasure of friends. Does this not include all who care to learn something of music's language? We would shut out no soul possessing desire to experience the joys of musical accomplishment."

Very truly yours,

MRS. JOHN CRIGHTON,  
Piano Pedagogue.

### Seeks Advice on Shaking of the Tongue

Amsterdam, N. Y.

Editor, Musical Courier:

I would be grateful to some of your eminent contributors for suggestions and helps in the matter of the cause and cure of excessive shaking of the tongue during vocalization.

May I add here that I have been following with keen interest Miss Brett's articles and have found them most stimulating and helpful. She seems to be young, but nevertheless she has discovered the way of putting her method into understandable English; an art sadly lacking in many older and more famous (?) vocal teachers.

Sincerely,  
G. M. LIDDAINE

Thanks!

Boston, Mass.

Editor, Musical Courier:

Please accept our sincere appreciation for the splendid reviews of our Christmas and Thanksgiving music, which appeared in the November 8 issue of the MUSICAL COURIER.

Yours very truly  
OLIVER DITSON COMPANY.



Impresario: Sh-h! Quiet back stage! The great Signor is rehearsing!

## What do you wish to Know?

MANAGERS AND DIRECTORS OF ORCHESTRAS  
I would appreciate it if you would give me names and addresses of some managers or conductors of symphony orchestras.—A. B., Bridgeport, Conn.

Frederick R. Huber (Municipal Director of Music), Baltimore Symphony Orchestra, Baltimore, Md.

Serge Koussevitzky, Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

Frederick Stock, Chicago Symphony Orchestra, 220 South Michigan Street, Chicago, Ill.

Fritz Reiner, Cincinnati Symphony Orchestra, Times-Star Building, Cincinnati, Ohio.

Nicolai Sokoloff, Cleveland Orchestra, 1220 Huron Road, Cleveland, Ohio.

Ossip Gabrilowitsch, Detroit Symphony Orchestra, Orchestra Hall, Detroit, Mich.

Earle Laros, Easton Symphony Orchestra, 130 Parker Avenue, Easton, Pa.

Artur Rodzinski, Los Angeles Philharmonic Orchestra, 424 Auditorium Building, Los Angeles, Calif.

Henry Hadley, Manhattan Symphony Orchestra, 119 West 57th Street, New York, N. Y.

Frank Waller, Milwaukee Symphony Orchestra, Milwaukee, Wis.

Henri Verbrugghen, Minneapolis Sym-

phony Orchestra, Auditorium building, Minneapolis, Minn.

Leon Barzin, National Orchestral Association, 113 West 57th Street, New York, N. Y.

Arthur Judson, (Manager) Philharmonic-Symphony Society of New York, 113 West 57th Street, New York, N. Y.

Joseph Littau, Omaha Symphony Orchestra, Omaha, Neb.

Leopold Stokowski, Philadelphia Orchestra, 809 Packard Building, Philadelphia, Pa.

Willem van Hoogstraten, Portland Symphony Orchestra, Portland, Ore.

Walter A. Pfeiffer, Reading Symphony Orchestra 9th Avenue and Reading Blvd, Reading Pa.

Eugene Goossens, Rochester Philharmonic Orchestra, Rochester, N. Y.

Basil Cameron, San Francisco Symphony Orchestra, Suite 500, 244 Kearney Street, San Francisco, Calif.

Karl Krueger, Seattle Symphony Orchestra, Seattle, Wash.

William E. Walter (Manager), St. Louis Symphony Orchestra, 327 Odeon Building, St. Louis, Mo.

Vladimir Shavitch, Syracuse Symphony Orchestra, Keith Theater Building, Syracuse, N. Y.

### FACTS REGARDING TETRAZZINI

I wonder if you will be kind enough to answer these questions for me? (1) When did Tetrazzini last appear in opera in New

York City and in what opera? (2) When did she give her farewell concert in New York? (3) Is she singing now?

(1) Tetrazzini last appeared in New York in opera in 1910 at Hammerstein's Manhattan Opera House. She was heard in the regular coloratura repertoire, Traviata, Gilda (Rigoletto), Rosina (Barber of Seville), Lucia, etc. (2) In 1920 (3) The only public singing Mme. Tetrazzini in now doing is occasionally at a benefit or an affair of like nature.

### HOROWITZ' TEACHER

As an old reader and great admirer of your music weekly I ask a very great favor of you. Some months ago in the MUSICAL COURIER there was mention made of a certain Russian piano teacher residing in Paris who was the teacher of Vladimir Horowitz. Could you be so kind as to send me his name and address or where I can locate him in Paris?—C. S., New York.

The teacher you refer to is Sergei Tarnowsky. A letter sent to him at the Hotel Alamac, Broadway and 71st Street, New York, will be forwarded to his Paris address.

### CONCERT AND RADIO BUREAUS

Can you tell me if there is a concert bureau or radio bureau where a singer may obtain a position without putting forth large fees in advance?—P. M. C., Trenton, N. J.

Fees charged by agencies which pro-

vide church positions are very reasonable. School agencies, for a moderate fee, also find positions for musicians who wish to teach. Radio broadcasting stations engage their artists direct upon application to the station. You might get in touch with the following agencies, all of them located in New York: International Music and Educational Agency, 154 West 57th Street; Richard Tobin, 1425 Broadway; Pond Bureau, 25 West 43rd Street; James Price, 251 West 42nd Street; National Music League, 113 West 57th Street.

### ARTICLES ON MODERN MUSIC

Have you a work or magazine article on Modern Music? I want something that can be used in getting up a paper on Modern Music.—S. A. H., Florence, Ala.

There is no comprehensive work in English on Modern Music. It would be best for you to write to the League of Composers, publishers of the magazine called Modern Music, 113 West 57th Street, New York. They may be able to let you have back issues of this periodical, which has printed many articles dealing with every feature of this subject.

The International Society of Contemporary Music (American Section) has published a Who's Who of Contemporary American Composers. The price of the pamphlet is 50c. and can be purchased from Mrs. A. M. Ries, 50 East 68th Street, New York.

## Chicago Opera

(Continued from page 5)

on the newcomer is deferred to a repetition of *Madame Butterfly* or to his appearance in another role.

NORMA, NOVEMBER 12

Norma was repeated with the same cast heard previously starring Rosa Raisa in the title role and Coe Glade as Adalgisa. Mr. Cooper conducted.

TANNHÄUSER, NOVEMBER 13

Tannhäuser was repeated with Paul Althouse making his last appearance of the season. Althouse was engaged for four guest performances and the big success he scored in both Tannhäuser and Walküre permits us to forecast his return next season for a longer period.

THE MASKED BALL, NOVEMBER 15 (MATINEE)

The cast assembled for this opera was uniformly good, Rosa Raisa, as Amelia, was at her very best, and that means much. Such tones as she poured out throughout the afternoon were a joy to the ear, and her hearers left no doubt as to their joy at her performance.

Excellent was Charles Marshall as Riccardo. He, too, when in full possession of his vocal powers, feels completely at home in the part of Count Warwick, governor of Boston. Having lost much weight, Marshall looks much better. His Riccardo had distinction and we do not recollect ever having heard him sing the role so well. When stentorian tones were required, they were produced with seemingly no effort, and in pianissimo passages, lofty tones made a fine contrast. Then, too, Marshall's phrasing was most artistic, and he made a distinct personal success.

John Charles Thomas, who has been long ago been proclaimed a master singer, deserves more than ever that qualification. But we must take exception to his make-up as Renato. A handsome man off stage, he accentuated his defects and his personage was rather stilted. All in all, his Renato was not a crescendo on his Tonio.

Cyrena Van Gordon was cast as Ulrica, a role in which she has won much success in the past and, as she is this season at the zenith of her career, she shared equally with her colleagues in the success of the afternoon.

Alice Mock was very pretty as the page, Oscar. Her song was agreeable if a little too subdued.

Especially good as Eugenio Sandrini was Silvano. We never knew that this artist was the possessor of such a good voice. Sure of himself, he made a very good impression in a part heretofore unnoticed. In Virgilio Lazzari and Salvatore Baccaloni Samuel and Tom had two good interpreters. Lodovico Oliviero rounded up the cast as the Judge.

Emil Cooper directed with his usual en-

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MIECZYSLAW MUNZ,

who is teaching at the Curtis Institute of Music, opened his season under Annie Friedberg's management. A week ago he played in Toronto, his sixth consecutive season of recitals in that city with the symphony, following with recitals in Whitby, Ont., Nashville, Tenn., Lexington, Ky., New York, Philadelphia, Chester, Pa., and in Baltimore, Md. The pianist's engagements after Christmas will be announced shortly.

thusiasm, musical knowledge and abundance of new ideas as to tempi and nuances.

Dr. Otto Erhardt contributed to a miscellany of scene praiseworthy in every respect.

MANON, NOVEMBER 15 (EVENING)

The week ended with a repetition of Massenet's *Manon* with Mary McCormick once again the heroine. Opposite her was Charles Hackett, the Beau Brummel of the lyric stage. Among the best fathers on and off the stage is the fine French basso, Edouard Coteuil, who was again a noble Count. The young French baritone, Vieville, was once more the Lescart.

RENE DEVRIES.

## IMPORTANT ADDITION TO PIANO FACULTY OF BUSH CONSERVATORY

Sergei Tarnowsky, Teacher of Horowitz, to Teach Exclusively at Chicago School

Bush Conservatory, Chicago, continuing its established policy of constantly looking for additions to the faculty that will serve its student body to the greatest advantage, has completed arrangements for an exclusive teaching engagement with Sergei Tarnowsky, celebrated Russian pianist.

Mr. Tarnowsky's early musical training was received under the direction of Mme. Essipoff Leschetizky, the wife of the great Theodore Leschetizky and undoubtedly one of the greatest woman pianists who ever lived.

He is a graduate of the St. Petersburg Conservatory, from which institution he received a gold medal and also the Rubinstein prize in piano. After his graduation he became a professor of the Odessa Imperial Conservatory, after which he concertized for three years, appearing as soloist with symphony orchestras throughout Europe.

Upon his return to Russia, Mr. Tarnowsky continued his concert activities as well as his work with the Imperial Opera of St. Petersburg. Since the war he has concertized in Europe and devoted a great deal of his time to teaching, counting among his celebrated pupils Vladimir Horowitz, who studied with him extensively while he was professor at the Imperial Conservatory in Kiev. Other distinguished artists who have come under his direction are Regina Horowitz, Alexander Uninsky and Anatole Kintane.

## School of Musicianship Scholarships

Anna Ziegler, director of the School of Musicianship for Singers, at the Barbizon-Plaza, announces a new method in the awarding of scholarships. Madame Ziegler is offering four weeks of free classes, comprising intensive study in musicianship and dramatic work, to those applying for the scholarship, to be awarded in memory of her son, William J. Ziegler. Applicants will thus have an opportunity to prove their perseverance and talent for original thinking during this month, and will be credited with the same. Madame Ziegler has devised this unique method because she feels that the award should be based primarily on the standard of the student's work, and only secondarily on the financial need. Auditions will be held every day at the School of Musicianship for Singers, at the Barbizon-Plaza.

## Pietro A. Yon on Tour

With his appearance in a concert at Montreal on November 17, Pietro Yon, organist and musical director for St. Patrick's Cathedral and honorary organist of the Vatican, opened a concert tour which will span the continent.

Following the Montreal concert, the distinguished organist will appear at Edmonton, Alberta, Canada; Seattle and Spokane, Wash.; Portland, Ore., and then proceed to San Francisco, where he will play three concerts. With a concert at San Diego on December 10 the tour will be concluded to permit Mr. Yon's return to New York in time for St. Patrick's services on Sunday, December 14.

Plans for the preparation of special Christmas music and other important events in the church are already under way. Notable among the coming celebrations is the Requiem Mass for Simon Bolivar, hero of the Republic of Colombia, an event of great importance throughout the Latin-American countries, which will be observed with special music at St. Patrick's.

Just prior to his departure for the concert tour, Mr. Yon participated in the dedication ceremonies for two new organs. On Sunday, November 9, he dedicated the new organ of the Church of Our Lady of Mt. Carmel at Ridgewood, N. J., and on Friday, November 14, he officiated in a similar capacity at New York University's Hall of Fame. Celebrated throughout America and Europe as an organ-virtuoso, Mr. Yon has officiated at the dedication exercises of numerous famous organs; notable among them were the dedications during the past year of the Carnegie Hall and St. Patrick's Cathedral instruments.

## Poliakova Here November 30

Tschaikowsky's *Gypsy Song* is listed among the numbers to be given by Nastia Poliakova, Russian soprano, in her *All-Gypsy Evening*, at the Bijou Theater, Sunday evening, November 30.

For many generations back, Poliakova's ancestors were celebrated singers and musicians in Russia. They settled there during the time of Catherine the Great, who entertained Prince Orloff at her villa in the Crimea. The gypsy singers have acquired such a popularity in Russia that their songs—Zygan-ska pesny—became a special feature of the Russian art. The Soviet regime is now building a special gypsy concert hall in Moscow in order to afford a dignified place for gypsy music which figured under the old imperial regime as a kind of cabaret entertainment.

Poliakova will be accompanied on her American appearances by Dimitri Poliakov, a well-known guitar virtuoso and composer of numerous gypsy dances.

## Free Concert Series at Atlantic City

Jules Falk is presenting this season a free course of lectures and concerts at the Senior High School Auditorium, Atlantic City, N. J., under the auspices of the Board of Education. The series was opened on October 23 by the Philadelphia Chamber String Simphonietta, and John Langdon Davies, Branson De Cou and Irma Kraft, lecturers, have also appeared. Future attractions include: Louise Bavé, soprano; Judson House, tenor; John Uppman, baritone; Harold Bauer, pianist; Elda Vettori, soprano; Hans Kindler, cellist; Amy Ellerman, contralto; Michael Gusikoff, violinist; John Barclay, baritone; A. W. Barnaby, Jehan Barliker, Anita Block, William Finley, Lothrop Stoddard, Edward Howard Griggs, Edward Tomlinson, Princess Der Ling and Howard Cleaves, lecturers.

## George Liebling's Activities

Composition of a festival cantata honoring the patron saint of Los Angeles, was announced recently by two Los Angeles artists, David Edstrom, well-known sculptor, and George Liebling, well-known composer and pianist.

The song is named "Nuestra Señora La Reina de Los Angeles." The lyric was written by Mr. Edstrom and the music by Mr. Liebling.

The cantata will be sung soon by a chorus of 100 voices under the direction of Mr. Liebling, before the Los Angeles Breakfast Club.

George Liebling's piano concerto was performed by him with the Los Angeles Orchestra, under Dr. Rodzinsky, at Santa Monica, November 18, and will be heard under the same auspices in Los Angeles, December 14, and in San Diego, January 9.

## Althouse to Appear in Garden City

Paul Althouse, who made his debut in a leading role with the Chicago Civic Opera Company on October 28, has been engaged for a concert appearance in Garden City, N. Y., on December 5. This engagement for the

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tenor comes before the start of his comprehensive tour which extends as far West as the Pacific Coast, as a member of the Brahms Liebeslieder Ensemble. This tour will open in Toronto, Canada, and occupy all of January in addition to the latter part of December.

## FRANTZ PROSCHOWSKI TOURS SOUTHWEST

Holds Master Classes and Auditions

Frantz Proschowski, renowned vocal teacher and coach, will return to the Chicago Musical College within the next few days after having made a tour of the larger cities of the Southwest, where he has been holding master classes and private auditions.

Mr. Proschowski's tour met with unprecedented success. Attendance at his lectures was huge and the master classes in most cases were of capacity proportions. In each city he was guest of honor of the prominent local musical organizations and there were numerous banquets and other social affairs in his honor.

Among the cities visited so far are Tulsa, Okla.; Amarilla, Abilene, and Fort Worth, Tex.; Texarkana, Ark.; New Orleans and Shreveport, La.; Birmingham, Ala.; Memphis, Tenn., and Lexington, Ky.

Dr. Wesley LaViolette, assistant director of the Chicago Musical College, accompanied Mr. Proschowski on the tour.

## Program at Roxy's

The Roxy bill beginning November 14 proved highly entertaining, the feature picture being *The Dancers*. Interest on the part of the elder members of the audience rested with the appearance of Mrs. Patrick Campbell in a minor part. Prior to this, as a prologue, principals, chorus and ballet participated in a stage presentation called *Rhythm*, traced through the ages of man from savagery to the modern times. It was skilfully worked out and excellently done. Selections from *Faust*, and the newsreel rounded out the program. Incidentally, it is good to have our old friend, Erno Rapee, at the conductor's stand again after his absence in Hollywood. The musical standard continues secure.

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## Paris Opera Season Opens With a Rameau Revival

Paris Opera Houses Promise Interesting Novelties and Revivals—Serge Lifar Continues the Diaghileff Tradition—New Work by Roger Ducasse—Mary McCormic and Sydney Rayner to Return to Paris

PARIS.—Although opera is given in Paris almost the year round in the two government-subsidized theaters, still the return of Parisians at the end of the summer holidays is marked by a resumption of the more rarely given and more interesting operatic works. The promise this season of novelties and revivals in both the Opera and the Opera-Comique is one to whet the appetite of the music lover.

At the Opera, M. Jacques Rouché opened the season by a revival of Jean-Philippe Rameau's *Castor et Pollux*, a work first given 163 years ago, which he reconstructed with great care to sustain the quaintness and charm which made its success long ago. The fresh beauty of the music, together with the staging and costumes, carried the undertaking to a success well deserved by so energetic and enterprising a director.

### LAPARRA'S HABANERA AGAIN

At the Opera-Comique the sign of the awakening season was the performance of *La Habanera*, the haunting drama for which Raoul Laparra wrote both the libretto and the music, first performed in 1908 with overwhelming success. The weird story was given a most excellent interpretation, and the enthusiastic audience was generous in its applause. With the vivid emotion of this work still fresh in my mind, I anticipate with unusual interest the new work of the same composer, *Fregona*, which will be given this winter at the Opera. It is a three-act zarzuela, built on a story of Lopez de Vega.

### THE DIAGHILEFF TRADITION UPHELD

M. Rouché found a moment between appointments and rehearsals to chat of his coming plans. His schedule includes a number of new works, but what struck me was that M. Rouché is giving Serge Lifar, the popular premier danseur of the now defunct Diaghileff ballet, the opportunity to produce four new ballets.

During my recent visit to London I dis-

cussed the future of the ballet with both Lifar and Anton Dolin, both of whom were appearing in different London revues. We spoke of the great work done by Diaghileff, and the future of the ballet as such seemed uncertain to us. To produce the ballet satisfactorily, it is necessary to have a powerful patron, capable of understanding and nursing this most exquisite of arts. Where to find a new Diaghileff?

Talking to M. Rouché in his beautiful study in the opera house, the thought came to me that here, perhaps, was the man who would make it possible to continue the work of the Russian ballet and give a chance to such a man as Serge Lifar, imbued as he is with the Diaghileff tradition, to continue the work. The new works to be produced by him include a ballet by Serge Prokofiev, as yet unnamed, *Bacchus*, by Albert Roussel; *Prelude Dominical*, by Guy Ropartz; and *L'Orchestre en Liberté*, by Henry Sauveplane.

### NEW OPERA BY BRUNEAU

Of the operas the most important, apart from the work of Laparra, is a lyric comedy in three acts entitled *Virginie*, by Alfred Bruneau. The book is by the witty Henri Duvernois and the work is being carefully prepared. There is also a choreographic Fantasy, by Paul Dukas, and a lyric drama in four acts by Alfred Bachelet. The rest of the program of new music includes a "choreographic, symphonic and vocal action" by Adolphe Piriou; *Le Rustre Impudent*, by Maurice Fomet; *Fiesta de Baile*, a suite of popular Spanish dances, by Jean Poueigh; *Bagatelle*, another ballet by Adolphe Borchard; *The Duchess of Padua*, a work founded on the story of Oscar Wilde, with music by Le Boucher; a lyric drama, *La Vision de Mona*, by Louis Dumas; and two ballets, *Un Baiser pour rien*, by Rosenthal, and *Monsieur de Pourceaugnac*, by Edmund Malherbe. The revivals are numerous, among them the most interesting being Richard Strauss' *Elektra*

and Verdi's *Otello*, the latter to be given during the month of May.

### OPERA-COMIQUE OFFERS INTERESTING NOVELTY

At the Opera-Comique the interest of the new season centers on a comic opera, *Cantegril*, in four acts, for which Roger Ducasse has written the music. The libretto is based on a novel by Raymond Escholier, and M. Ricou, co-director of the Opera-Comique, expressed great enthusiasm for the work when I questioned him about it. It is a story of the Pyrenees, with folk music and folk dancing as the basis of the theme. The writer of the book and libretto, Raymond Escholier, is a native of that region, and he has made this work a study of the customs and thoughts of his home country. No trouble will be spared to provide suitable stage decorations and costumes, and these have been entrusted to d'Espagnat.

The role of Cantegril will be sung by Roger Bourdin, the young baritone, who has already distinguished himself by a number of excellent creations in which his histrionic talent has stood out.

### FEVRIER OPERA

Among the other new works is *Eros Vainqueur*, by Pierre de Breville; a comic opera in four acts, *Le Diable Amoureux*, by Roland Manuel, and *La Femme Nue*, by Henry Fevrier.

*La Grand'mère*, a comedy in two acts with music by Charles Silver, has just been given. The libretto is taken from Victor Hugo and is a touching story. The music is melodious and pleasing, but lacks originality and individuality of invention. Two works to be given from the classic and foreign repertoire will be Gluck's *Iphigenia in Tauris*, for which modernistic stage decorations have been designed, and Malipiero's *Comedies Cordoniennes*.

In discussing the coming season, M. Ricou spoke of the return of Mary McCormic and Sydney Rayner, both of whom are now appearing in the United States.

"There is one thing we can give the rising young American singers," remarked M. Ricou, "we teach them to be artists as well as good singers. Here in France, stage-deportment is of first importance and demanded from every singer, and the only way to obtain it is by training and hard work, right on the stage." N. de B.

### Evangeline Adams Discusses Charles L. Wagner

Evangeline Adams, the celebrated astrologer, in her radio talk of October 20, said in part about Charles L. Wagner:

"But to get away from ourselves for the moment, and to see how astrology works out in the lives of other people—there have been several interesting birthdays in the theatrical world lately that I have been waiting to tell you about, and—since Venus (ruling entertainment in general) and Neptune (ruling the stage and the screen) are both active in the astrological heavens right now, I want to tell you about them tonight. The most interesting to me personally and as an astrologer, is that of Charles Wagner, the theatrical manager and concert impresario, to whose astute and sympathetic handling such stars as Mary Garden, Galli-Curci, Frances Alda and John McCormack owe so much of their concert fame.

"Mr. Wagner's Moon is in Scorpio, the same as these days we have been talking about tonight; and this gives him the keen discrimination and high critical faculties which are characteristic of this sign. His Moon (ruling the public and also relations with women) is friendly to Mars; and his Jupiter (ruling money and success) is friendly to both entertainment planets, Venus and Neptune—all of which clearly indicates that Mr. Wagner would achieve a high degree of success in his chosen profession, and that he would achieve a great deal of it through women. And his history has certainly borne out both indications. No concert manager has ever been more successful than he; and, with the lone exception of John McCormack, his most successful attractions have been women. Incidentally, he is coming under most friendly aspects to his Moon this coming year, which probably means not only an unusually good season with the public, but the discovery of some new woman star. Mr. Wagner has many other aspects which are particularly interesting to an astrologer—such as Mercury in Libra in aspect to both Neptune and Uranus, which not only gives him his great vision, but accounts for his willingness to spend his money trying out plays of an artistic nature with little hope of box office success. Incidentally, the influence of the mystical Neptune and the occult Uranus gives Mr. Wagner an interest in all metaphysical things, and makes him a firm believer in the science of astrology. And not so incidentally, so far as Mr. Wagner's personal happiness is concerned, he has his Venus in the noble sign Leo and friendly to both Neptune and Jupiter, indicating that age will touch him lightly and that he will retain his magnetism and charm for young and old until the end."

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## Music Notes From Coast to Coast

**Auburn, N. Y.** Edward E. Scovill completed fifty years' service as organist and choirmaster of St. Peter's Episcopal Church, and the congregation, pastor and choir united in paying him honor. A sermon eulogizing him and his high-class work was followed by the presentation of a purse of gold. Professor Scovill is also a choral and orchestral conductor, he being supervisor of music in the public schools. His daughter, Modena Scovill, once his piano pupil, is now a member of the faculty of New York University.

**Baltimore, Md.** Baltimore's musical season is well under way now with a number of recitals and one orchestral concert already having been given. To the New York Philharmonic Orchestra went the distinction of being the first of the major organizations to appear, it having been under the direction of Erich Kleiber. A first class and highly interesting program was offered and this superb band of musicians will undoubtedly have another excellent season in this city.

Among the first events was the annual visit of the Russian Symphonic Choir. As is now always expected, this small group of singers gave a performance that left one marvelling at the rare effects produced. Director Basile Kibalchich, who also arranges most of the selections for his singers, deserves the highest praise for his superb work of his choir.

The annual series of recitals at the Peabody Institute was started with Erika Morina, violinist, as soloist. This young violinist gave much pleasure to a large audience.

Ted Shawn and his dancers appeared before a large audience and presented a series of dance numbers that evoked enthusiasm throughout. Mr. Shawn's dancing is something that lingers long in the memory as true art.

A most interesting recital was given by the Compinsky Trio. Such unanimity of musical thought is seldom seen and it was a rare pleasure to hear this trio.

George Siemom, the newly appointed director of the Baltimore Symphony Orchestra, has returned from a nine months' tour of Europe, in company with his wife, Mabel Garrison, the former soprano of the Metropolitan Opera Company, and who, incidentally, will be the first soloist with the orchestra under her husband's direction. Mr. Siemom brought with him a number of new works by foreign composers and he hopes to present most of them during the season.

**Birmingham, Ala.** The Second District of the State Federation of Music Clubs held its annual convention in this city. The sessions were presided over by Mrs. Corrie Handley Rice, district president. Mrs. Wade Carlisle, president of the State Federation, attended the meeting. Beautiful musical programs were arranged for the visiting delegates. First of these was a concert given by the T. C. I. male chorus of fifty voices, under the direction of Steven Allsops, an organ and piano concerto by Beatrice Tate Wright, at the piano, with Jesse Walker playing the orchestral part on the organ, and vocal solos by Mrs. Walter Heasty.

On Wednesday morning a musical program featured the meeting at the Bankhead Hotel when Mrs. Eve Girardi Couliette, contralto, and Milton Smith, tenor, each rendered a group of beautiful vocal solos, and a quartet composed of Mrs. Teague, soprano, Mrs. Bozenhard, contralto, Raymond Anderson, tenor, and William Norton, bass,



FABIEN SEVITZKY,

conductor of the Philadelphia Chamber String Simphonietta, which recently opened its fifth season with a successful concert in the ballroom of the Bellevue-Stratford Hotel, Philadelphia. Future engagements of this ensemble include an appearance on December 4 at Bryn Mawr College (assisted by Maria Koussevitzky, soprano) and concerts in New Brunswick, Summit, Passaic and other New Jersey cities. Mr. Sevitzky is also conductor of the newly organized Philadelphia Philharmonic Orchestra.

who sang several numbers. Receptions and luncheons furnished the social features of the meeting.

The Birmingham Music Teachers' Association presented their first Sunday afternoon musicale of the season at the Tutwiler Hotel, with Mrs. W. T. Ward, soprano, and Beatrice Tate Wright, pianist, rendering a lovely program.

The Birmingham College of Music opened auspiciously, with a large enrollment. Mrs. W. C. Vail, of the faculty, honored the president and Mrs. Guy C. Allen and other members of the faculty with a reception in the spacious living rooms of the college. The affair was largely, attended.

Richard Crooks, tenor, was presented by the Birmingham Music Club in the first evening concert of their artist series. He delighted a large and appreciative audience with his magnificent voice, singing in Phillips High School auditorium.

Andrew Hemphill, director of music at Birmingham-Southern College, presented the choir of McCoy Memorial Church in a sacred concert that drew a large audience. Among the soloists were Lois Green, organist; Mrs. Leon Walker, soprano; Mrs. Angeline McCrocklin Grooms, contralto, and Andrew Hemphill, tenor.

The first of a series of Sunday musicales under the auspices of the Birmingham Music Club was presented on November 16 at the Sixth Avenue Presbyterian Church. The program featured Jesse Walker, organist, and a double quartet composed of Mrs. Walter Heasty and Mrs. E. B. Teague, sopranos; Mrs. Paul Davidson and Mrs. E. T. Bozenhard, contraltos; William Schol and Raymond Anderson, tenors; and William Norton and W. R. Heasty, basses.

Dorsey Whittington, director of the Birmingham Conservatory of Music, is conducting a series of normal classes at the Conservatory that are drawing pupils from other states, as well as the attending local students.

Winners in the local state radio contest were Thelma Verneuille, soprano, of Mobile, and Martin Ellis, tenor, also of Mobile. Miss Verneuille is a student at the Cincinnati Conservatory of Music.

A. G.

**Lancaster, Pa.** William A. Wolf, Mus. Doc., was the recipient of compliments and honors commemorating the tenth anniversary of the founding of the Pennsylvania Council, National Association of Organists. A festival service in Harrisburg, with a chorus of seventy singers under Alfred C. Kuschwa, organist and choir master, contained works by Dr. Wolf. A testimonial dinner followed.

**Portland, Ore.** Directed by Dr. Willem van Hoogstraten, the Portland Symphony Orchestra opened its twentieth consecutive season in the Public Auditorium, November 3, providing an evening of artistic pleasure. The program included the Overture to Der Freischutz, Weber; Introduction to Act III of The Mastersingers, Wagner; Introduction to Act III of Lohengrin, Wagner; Bolero, Ravel; Symphony No. 5 in C minor, Beethoven. The huge audience gave conductor van Hoogstraten several ovations, well deserved. In addition to directing the orchestra and the Portland Choral Society, Dr. van Hoogstraten is conducting a class in music appreciation, under the sponsorship of the University of Oregon extension service. Mrs. M. Donald Spencer remains as manager of the orchestra, which numbers eighty union musicians. Plans call for ten Monday evening concerts, eight Sunday matinees, four programs for young people, and four out-of-town concerts.

J. R. O.

## Sincerity Marks Mrs. Ritchie's Work

Sincerity of purpose and an absorbing interest in her teaching and in her pupils are characteristics of Maud Ritchie, well known pedagogue of New York. Whether it be in teaching voice or piano, Mrs. Ritchie aims to give her students a solid foundation. Therefore, when the time comes for a debut her pupils are not only musically equipped to face an audience, but they also have



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MAUD RITCHIE

learned poise, how to overcome nervousness, stage fright and similar handicaps which so frequently mar concert appearances.

Mrs. Ritchie endeavors to have each pupil unfold in his or her own individual way; in other words, to bring out in the singing or playing the personality of the student. Mrs. Ritchie's experience in dramatic work and in public speaking has been of inestimable assistance in achieving good results.

## Charles King Assists Emma Otero

Charles King, well known accompanist, assisted Emma Otero, Cuban soprano, at her appearances at the Biltmore Morning Musical, New York, on November 7, and in Washington, D. C., the following day.

## PUBLICATIONS

### SAMINSKY

The Bloch Publishing Company has issued a handsome book in its series of Eminent Composers of Hebrew Music, covering the work of Lazare Saminsky, who is called "composer and civic worker." The book is by Domenico de Paoli, Leigh Henry, Leonide Sabaneyeff, Joseph Yasser and Leon Vallas, the separate chapter titles being as follows: 1, Lazare Saminsky; 2, The Youth in Saminsky; 3, Saminsky, the Contemporary; 4, Saminsky as a Symphonist; 5, The Man and Civic Worker. There is an appendix at the end of the book giving bibliographical dates and listing Saminsky's musical, philosophical, mathematical and literary works.

**The Cascades (T. Robin MacLachlan).** The author of this music has prefaced his piece with a preliminary study that is excellent. It takes the music apart, or, rather, sets the music together, so that its structure becomes evident to the student. The music itself consists of a series of broken chords divided between the two hands, with the melody interwoven. (G. Schirmer, Inc., New York.)

### OCTAVO MUSIC

#### Three-Part Songs for Women's Voices.

—The Mill (Pierné) arranged by Victor Harris; Passing By (Purcell), arranged by G. Waring Stebbins; The Holiday (Curran), arranged by G. Waring Stebbins; Sonny Boy (Curran), arranged by G. Waring Stebbins; The Maid of the Mist (Cadman), Song of Friendship (Netherland folksong) arranged by John Carroll Randolph (Ditson, Boston).

Tuscan Cypress (Bornschein), Waiting for the Kings (Treharne), I Dream of Jeanie (Foster), arranged by Gordon Balch Nevin (J. Fischer, New York).

**Male Voices.**—University of Maine Stein Song (Fenstad), arranged by A. W. Sprague (Carl Fischer, New York); I'm All Wore Out A-Toilin' Fo' De Lawd, arranged by Samuel Richards Gaines; What a Saviour (Brackett); Song of Friendship (Kremer), arranged by John Carroll Randolph; The Valiant (Bornschein); Song of the Afghan Exile (Strickland), Blow the Man Down, arranged by Eugene Dyrssen; Beyond the River (Hildreth). (Ditson, Boston.)

Waiting for the Kings (Treharne); Cocaine Lil, arranged by Joseph W. Clokey; Frankie and Johnny, arranged by Joseph W. Clokey; When Twilight Dews (Aitchison). (J. Fischer, New York.)

**School Chorus.**—The White Totem, a pageant by Frances Harland; The Slumber Boat (Gaynor) arranged by Dorothy Gaynor Blake; The Fiddler (Grant-Schaefer), The Cuckoo Clock (Grant-Schaefer), Those Evening Bells (Nyvall); The Home in the Shoe, a health play for children by Marie G. Merrill. (Summy, Chicago.)

**Miscellaneous.**—Stephen Foster Songs arranged by Gordon Balch Nevin. I Dream of Jeanie, for soprano-alto; soprano-soprano, alto-alto.

### CELLO MUSIC

**Two pieces by Abram Chasins, Op. 15.** They are entitled Nocturne and Humoresque Hébraïque. Both pieces are effective, especially the second of the two which gives more evidence of Chasins' originality than the other. Both of these compositions are of moderate length and difficulty. (Ditson, Boston.)

### VIOLIN MUSIC

**Three Preludes by Abram Chasins, arranged for violin and piano by Michael Press.** This is some of the well known Chasins work given a wider scope by being prepared for violinists. The preludes were originally published in 1928 as Opus 10. (Ditson, Boston.)



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## Artists Everywhere

**Frederic Baer** sang at the Ridgewood, N. J., Choral Club concert of November 14, this coming immediately after his re-engagement, November 12, for the Chaminade Club of Brooklyn; another recent date was for the Green Mountain Singers, Poughkeepsie, N. Y.

**Martha Baird**, pianist, will make five appearances with orchestra before Christmas, two in Los Angeles, two in San Francisco and one in Chicago.

**Maia Bang** writes from Venice that she is having a wonderful time in Europe, and will not be back until nearly Christmas time.

**Radie Britain**, gifted American pianist and composer, has been invited to Dallas, Tex., to appear on the dinner program sponsored by the Dallas Musical Club, in which several of her compositions are to be played. The Federated Music Clubs of Fort Worth, Tex., are devoting an entire program to Radie Britain's compositions over Station WBAP of Fort Worth.

**Athens Buckley**, Canadian soprano, and **Désiré Charlesky**, tenor of the Opera Comique of Paris, recently gave a joint recital at His Majesty's Theater, Montreal, under the patronage of Lord Willingdon, Governor-General of Canada, and Lady Willingdon.

**Kate S. Chittenden** was guest of honor and the central figure in the Hartley House Music School, New York. Janet D. Schenck, Mrs. MacFarland and Miss Wood all paying tribute to her and her work. Many facts relating to these neighborhood schools were brought out, among others that there were 185 centers in the United States. Helen Panko played solos on the balalaika (the Russian triangular guitar) and Miss Chittenden talked informally.

**Henri Deering**, American pianist, who opened the subscription season of the San Francisco Symphony Orchestra by appearing as soloist there under the new English conductor, Basil Cameron, will give his annual New York recital in Town Hall, December 6. His program includes a chorale-prelude by Bach, four mazurkas, the Berceuse, nocturne in C sharp minor and Ballade in F minor by Chopin; two intermezzi by Brahms, and some music by Debussy.

**Clarence Dickinson**, Mus. Doc., produced Verdi's Requiem, October 31, at Union Theological Seminary, New York, the Seminary Motet Choir of fifty voices uniting with excellent soloists in the performance. Psalms selected from the leading chapters of scripture will be sung at further Sunday afternoon services of the Brick Church.

**Mildred Dilling**, already announced to appear in Wilmington, Del., this season on December 15, has now been engaged for a

second appearance in that city on January 5. The harpist's first performance will be under the auspices of the Tower Hill School; her second, on the local Community Concert Course.

**Eugenio di Pirani** gave a notable studio musicale in Brooklyn, November 1, at which nine piano, vocal and ensemble works of his own were performed by the Lauria brothers, Ida Nicosia, Dorothy Nicolai, Marion Powell Williams, Adele De Stefano and John Welsh.

**The Fiqué Choral**, of Brooklyn, N. Y., held its annual Hallowe'en party, November 1, at the Fiqué Studios, when music, cards, games and refreshments combined to make a very enjoyable evening for 100 or more people.

**Elsa Foerster**, American prima donna, the original creator of the role of Turandot, in Cologne, Germany, repeated there her previous successes in appearance with the guest-tenor, Fritz Krauss. The Tageblatt said in part: "Miss Foerster has undoubtedly one of the most regal voices on the German opera stage; its depth and solid quality in the last act were noteworthy."

**Ethel Fox** has been engaged by the Buffalo Orpheus Club as soloist at its concert on December 15. Directly after this performance the soprano proceeds to Godfrey, Ill., where she will appear in joint operatic costume recital with Allan Jones—a novelty program which has brought much renown and popularity to these two singers.

**Fraser Gange**, well known baritone, has joined the faculty of the Music School of the Henry Street Settlement.

**Walter Giesecking** and **Karl Leimer** (the latter being the only teacher of pianist Giesecking) have together issued a brochure on piano playing of great interest. They proceeded together to Chicago, when Professor Leimer continues to Los Angeles, where he will hold a master class this winter.

**Myra Hess**, English pianist, is scheduled to play this season with the Boston Symphony, the Detroit Symphony, the Cleveland Orchestra and the Minneapolis Symphony Orchestra.

**The Iubal Trio**—consisting of Anna Sasso, pianist; Samuel Applebaum, violinist, and William Berce, cellist—gave a recital, October 22, in the Central High School Auditorium, Newark, Isabel Griesenbeck, soprano, assisting. An enthusiastic audience warmly applauded these artists. Miss Sasso is an artist-pupil of Gustave L. Becker.

**Stanislavo Muchi**, former well known singer and teacher in Milan, Italy, is now in New York, where his successful methods are attracting many pupils. Experienced and enthusiastic, Maestro Muchi has



ARTURO DE FILIPPI,

tenor, who broadcasts for The General Electric Company over WOR. He will give a recital at the Women's Club in Orange, N. J., and on January 14 is also engaged to sing two opera appearances in Orange, and one in New York. This talented vocalist will also be soloist at the Cincinnati Club, New York City. (Painting by Stanislaw Remboki)

found warm welcome both as instructor and man.

The Music School of the Henry Street Settlement will sponsor six educational chamber music concerts during the season at the Playhouse, New York. The first program was presented on Sunday evening, November 16, by the Society of the Friends of Ancient Instruments.

The Société Canadienne D'Opérette began its seventh season with a concert and a performance of Pagliacci, both of which met with success.

The Emma R. Steiner Harmony Circle gave a well attended recital in the Home Making Center, Grand Central Palace, New York, October 24, the participants being Dorothy Raymond, Olive Reece, Boyd Kimball Hanchette, Elwin Howland, Augustus Post, Henry T. Mason and Pierre Melnikoff, Edna De Javannes accompanist.

**Grete Stueckgold**, soprano of the Metropolitan Opera Company, gave a successful recital in Berlin recently, just before sailing for America. The house was sold out, and the artist was forced to sing eleven encores.

**Pietro A. Yon** and **Felix Borowski**, two leaders in the organ world of New York and Chicago, each was represented by a work for organ, played October 15 by Samuel A. Baldwin at his City College recital. These recitals continue Sundays and Wednesdays at 4 p.m. Prominently on the November programs are the names of the following composers of America: Voris, Nevin, Russell, Yon and Shure.



RITA ORVILLE,

soprano, whose recent New York recital won her favorable criticisms from the press and public, due to her excellent voice and artistic singing, left on November 6 to sing in Tennessee, Missouri, Iowa, and other states. A western tour is being arranged for Miss Orville later in the season. She will return home early in December and will immediately start fulfilling engagements in the near vicinity. Not alone is Miss Orville a competent concert singer, but she also has a large repertoire of operatic roles at her command.

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Lead Season's Recitalists**

LONDON.—The outstanding and all-important fact of the London musical season of 1930-31 thus far is the greatly improved quality of orchestral playing. While this is due to a combination of circumstances, nobody will deny that the decisive impulse was the example of visiting orchestras—especially the three great Philharmonics of Berlin, Vienna and New York—and their sensational success with the London public. National and professional pride has been stung into action, and the favorite British method of "muddling along" has at last given way to a systematic and properly energized activity.

There are two permanent orchestras in the ring, and two more of a semi-permanent nature. The better of the two permanent ones—qualitatively speaking—is the B. B. C. Orchestra, the permanent, salaried body of the British Broadcasting Corporation, consisting of 114 players, including most of the crack "firsts" available in England. (There has, in fact, been quite an outcry on the part of other English orchestras, who claim that the B. B. C., by dint of its strong finances, has stolen some of their "stars.") It is not a wholly new body, but has been developed to its present pitch in the course of the past year, and it made its official bow at the first concert of a very ambitious season of subscription concerts—the only Series in

London that can compare with the crowded schedules of the leading American symphony orchestras.

### LONDON SYMPHONY UNDER MENGELBERG

The other permanent orchestra is the old London Symphony, which partly in self-defence, partly for other reasons, has at last made itself a self-contained, regularly working body. It has lost some of its star woodwinds to the B. B. C., but it has gained in esprit de corps, in ensemble quality and artistic incentive. It has, moreover, one advantage over the B. B. C. Orchestra, namely a permanent, or almost permanent, conductor, Willem Mengelberg; whereas its younger rival is obliged, by policy and circumstances, to do with a variegated lot of guest conductors, English and foreign, each of whom is given a block of about five concerts, so that he may have a chance of making his particular form of discipline "tell." There is also a general musical director, Dr. Adrian Boult, who has permanent charge of the orchestra, and conducts a goodly number of its concerts.

Boult, who was for some years conductor of the Birmingham Orchestra, is one of the ablest of the younger English musicians; a man of high artistic ethics and not without qualities as an interpreter. He has done an excellent job in organizing and preparing

the orchestra, and he scored a very well deserved success at the opening concert.

### UNFAIR COMPETITION CRY RAISED

For better or for worse, the B. B. C. Orchestra will undoubtedly fill the place of a "national" orchestra in England, or as near a national orchestra as is possible in a country which is supposed to abhor government control or subsidy. The B. B. C. is a public body operating a government monopoly under a royal charter. It is not run for profit, and derives its revenue from license fees collected by the Post Office. That surely comes near enough to government ownership to suit the average socialist; and it comes much too near it for the comfort of the competing orchestral societies. Some of these have now set up the cry of unfair competition, because, not being obliged to make a profit, the B. B. C. not only "overbids" in the labor market, but "underbids" in the concert field.

What is more, all its concerts are heard throughout the country by millions of people who pay nothing at all, except their little license fee of \$2.50 a year for setting up an aerial. So far as "trade interests" are concerned this may be bad; but for musical culture it is all to the good.

### TWENTY WOMEN

Being a national orchestra, the personnel is, as it ought to be, representative of the whole country, regardless of race, creed or sex. There are about twenty women in the orchestra, and it certainly cannot be said that they detract from the standard of the playing.

The rumor that the new orchestra was going to set a new standard of beauty and discipline brought out a full house at the opening concert, and the festive atmosphere was in striking contrast to the drab, workaday character of last season's offerings. Boult gave an impressive reading of Brahms' E minor symphony, and a performance of Ravel's Daphnis and Chloe which showed off the rich tonal quality of the organization. Guilhermina Suggia played a Saint-Saëns cello concerto in a manner so masterful and a tone so seductive that one wonders why this remarkable artist is never heard in the United States. The second concert brought a sprightly interpretation of Beethoven's eighth and Arthur Rubinstein's brilliant playing of the Tchaikowsky concerto.

### ELMAN'S GRAND COME-BACK

Mengelberg also opened the London Symphony season with Brahms (F minor symphony); and Mischa Elman, playing the Tchaikowsky violin concerto, staged an altogether remarkable come-back. The critics, who once looked askance at his sensuous and free delivery, now fete him as a master. And there certainly is nothing more brilliant and opulent than Elman's playing in a piece that suits his vigorous temperament.

The playing of Ravel's Bolero showed the orchestra "on its toes."

Perhaps the best display of the orchestra thus far was at the opening concert of the Courtauld-Sargent series, under the baton of Dr. Malcolm Sargent. At this concert four eminent soloists collaborated with the orchestra in three great classical concertos—Bach's Brandenburg concerto No. 5 (with Artur Schnabel, piano, and René Le Roy, flute); Brahms' double concerto (with Carl Flesch, violin, and Gregor Piatigorsky, cello) and Beethoven's triple concerto (with Schnabel, Flesch and Piatigorsky).

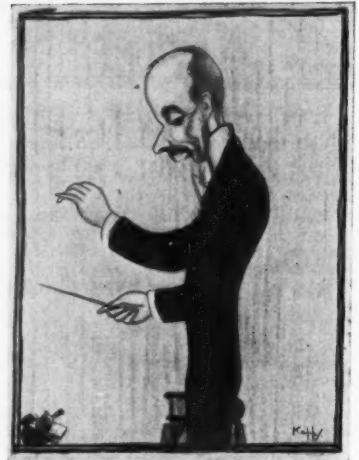
### COURTAULD CONCERTS DOUBLING UP

Space forbids my going into lengthy ecstasies, but suffice it to say that none of these works have been heard here in such perfection within memory; that the old myth about the Beethoven triple concerto being a "week" work was definitely exploded, so far as the Courtauld audience (which is not as blasé and prejudiced as most) is concerned. The success of these concerts continues to be the wonder of musical London. They are now given in pairs on successive evenings (a new departure for England), and both series are over-subscribed.

Besides these two permanent orchestras, there is, of course, the venerable Royal Philharmonic Society, which gathers its orchestra members as it may, some of them by special dispensation of a benevolent B. B. C. It opened with a delightful concert under Sir Thomas Beecham, in his best beginning-of-the-season humor. An all-Mozart program included the beautiful early C major symphony (K338) and the even more rarely heard F major piano concerto (K 459), with which Myra Hess caressed the listeners' ears. Unfortunately she submitted to Sir Thomas' latest decree against cadenzas, by virtue of which all classical concertos are to be emasculated on the mistaken assumption that cadenzas were a mere "fashion" of a less enlightened age.

### PIATIGORSKY SCORES SUCCESS

Speaking of concertos, it behooves us to mention the brilliant yet admirably controlled performance of the Haydn concerto by Piatigorsky at the London Symphony's Albert Hall concerts (Sundays) and Horowitz's dashing one of Rachmaninoff's D minor concerto at the second London Sym-



LONDON'S NEW MUSICAL CHIEF, Adrian Boult, who now directs the B. B. C. Orchestra, England's largest orchestra.

phony concert under Mengelberg. He scored a great popular success.

Recitals have started, though not with the rush of more prosperous years. Thus far we have had Mischa Elman, Zlatko Balokovic and Adolf Busch among the fiddlers, Myra Hess, Nicolai Orloff, Arthur Rubinstein and Benno Moiseiwitsch among the pianists, Hans Kindler and Raya Garbousova among the cellists, and Elena Gerhardt as the first of the songbirds that make a winter.

Brahms is in the ascendant, and both Elman and Balokovic gave us their versions—both temperamental and full of vitality—of Brahms' D minor sonata, while Myra Hess, whose art has perceptibly deepened of late, and Nicolai Orloff both contributed excellent readings of the F minor for piano, and Hans Kindler gave the best of his very good artistry in the E minor for cello with Gerald Moore at the piano.

### NOT MUCH MODERNITY

Modern music, to judge from these early concerts isn't going to cut a lot of ice this season but it hasn't been wholly neglected. Kindler played, for the first time here, Hindemith's sonata for cello alone—played it twice in succession, in fact, to make it "sink in." However, it was love's labor lost, for depth is not Hindemith's strong suit. The "sonata"—in reality five short sketches—charming as it was, evaporated before the "sinking" began. Balokovic did his bit by playing short pieces by Bloch, Milhaud, Stravinsky and Szymanowski, and playing them with great verve and dash. His pianistic partner, Hellmuth Baerwald, must be especially mentioned for a born musician and a brilliant executant.

While we are on the contemporaries, let us mention William Busch, a staunch apostle of John Ireland, whose rhapsody was good music, but a little too much like Anglicized Schumann. Mr. Busch achieved his best success in a well-balanced and expressive performance of Beethoven's D minor Sonata, op. 31, No. 3.

Moiseiwitsch, too, made his bow to the more moderate moderns by devoting the last of his three recitals to Medtner, Rachmaninoff, Debussy and Ravel. Stravinsky came in for a mere mention, but the close was Balakirev's Islamey, which was the climax of a very brilliant concert.

Real enjoyment was to be extracted, even by the jaded critic, from Orloff's first recital this year. His Chopin is warm-blooded and glowing without being the least bit sentimental; his Debussy scintillates; and such things as Scriabin etudes roll from his powerful fingers with captivating lightness and delicacy.

### TWO LIEDERISTS

Elena Gerhardt was in first-rate form at her recent recital at which she sang a group of Beethoven songs, some really heard Schumann (some of which sound just as though Hugo Wolf might have written them, only better), and the six Gipsy Songs of Brahms. Gerhardt is one of those perennially youthful persons whose vitality and good nature shines through everything they do. She was delightful to listen to and her large audience was duly grateful.

A younger exponent of the great art of lieder singing, Harold Dalglish, American, has come back after a period of study and reflection having made strides toward perfection in the interim. Dalglish is the possessor of a rarely beautiful baritone and he has picked up more of the classic style of song interpretation than most of his colleagues. He sang Schumann with real romantic feeling and gave some neglected Tchaikowsky songs a well-deserved airing.

### ROTH AND BUSCH QUARTETS ARRIVE

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NATHAN MILSTEIN,

young Russian violinist, who is playing three engagements in Vienna this autumn, twice with orchestra and once in recital. He is the only soloist engaged for this year's series of the Vienna Philharmonic, and will play the Goldmark concerto at the Goldmark Festival, Clemens Krauss, director. This artist made his Viennese debut last spring, giving a series of three recitals which established his popularity there. Other dates for this fall include an appearance with orchestra at Munich (Hans Knappertsbusch, conductor) and a recital in the Munich All-Star Course; Orchestra and recital appearances in Budapest and Prague; orchestral engagements at Frankfurt, Mannheim (Joseph Rosenstock, conductor) and Karlsruhe; and concerts in Dresden, Bucharest and other important cities of Austria, Germany, Czechoslovakia, Hungary, Roumania, Holland and Spain. On January 1 Mr. Milstein will return to the United States for his second American tour.

Roth Quartet, already known in America, was preceded by a high reputation and gave excellent performances of quartets by Mozart, Debussy and Schumann. Though they command a very rich, full tone, their playing in Mozart's quartet in G major was a marvel of delicacy and beauty of nuance. Adolf Busch, master-fiddler, this time brought along the quartet in which his one brother, Hermann (the better known one being Fritz, the conductor), plays the cello. It is a first-rate ensemble inspired by the same high conception of art as its leader. Their playing of Reger's A major was the most powerful plea for that composer which has been put forward in this country.

## A GREAT TRIO

Last but not least, there was that superlative trio of artists—Schnabel, Flesch and Piatigorsky—who were the soloists at the Courtland concert reviewed above. Schnabel, whose reputation as a chamber music artist has been unchallenged even longer than his present solo fame, has taken young Piatigorsky under his wing and revived the glory of the old Schnabel-Flesch-Hekking combination. Although thirty years divide the ages of the senior and junior members of the trio, there is a perfect blending of individualities. They gave us a reading of Schubert's glorious E flat trio which will long be remembered; but the surprise of the evening was Mendelssohn's D minor, a work of ravishing spontaneity and grace.

Adolf Busch and Rudolf Serkin have firmly established themselves in the hearts of London music-lovers, to judge by the warmth of their reception at their recital at the Wigmore Hall. In an evening of Bach they gave a brilliant and intimate performance of the Sonatas in E and G. Adolf Busch was heard in the Sonata in G minor for violin alone, and Rudolf Serkin played the Partita in B flat with consummate grace and rhythmic balance. The violinist's tone was rich and his technique, particularly his command of the bow, astonishing. Such a deep sympathy, one with the other, and mutual agreement of interpretation is indeed rare.

Some of the best known British artists have combined to give a series of "Wednesday Evening Concerts," now in their third year. Chamber music works which, for various reasons, are not often heard in public, are a feature of these concerts. At the second of this series Lionel Tertis and Nicolai Orloff played Brahms' clarinet sonata in F minor, arranged for the viola. The work stood the transposition remarkably well, though the weighty tone employed by the pianist was sometimes overpowering. Some unusual duets were exquisitely performed by Dorothy Silk and John Goss.

There remains to be mentioned the first concert of the Contemporary Music Center

(London branch of the I. S. C. M.) at which was played a Fantasy String Quartet by Imogen Holst, daughter of the well-known composer, which recently won the Cobbett Prize. It is an ingenious and pleasant piece which shows unusual promise and a complete freedom from the fads of the moment.

CESAR SAERCHINGER

## Fishberg-Rundbaken Artist-Pupils Play

The Wanamaker Auditorium was filled to capacity on November 1 with an audience deeply impressed by the artist-pupils from the violin studio of Yascha Fishberg and the piano studios of Frederick G. Rundbaken. While the ages of the performers varied considerably, compositions necessitating formidable technique and musicianship were rendered with unusual spice and elan, evidencing training of thoroughness and excellence.

The program was opened by a little pianist, Alvin Bauman, who played a Bach Scherzo and the Benoist Premier Amour in creditable manner, displaying accuracy and clarity. Mrs. Rose Robinson and Max Schwartz rendered the first movement of Beethoven's Sonata in F major for piano and violin; it received authoritative treatment, manifesting serious application and fine musicianship. Sylvia Shapiro chose for her piano group compositions both classic and modern—the Sixth Bach Prelude and Fugue; Rhapsodie in F sharp major by Dohnanyi and March Winds by MacDowell; it is much to say that she was entirely equal to the demands of these compositions, her work giving undoubted evidence of talent and an impeccable technique. Sadie Cooper, violinist, played the Romance from the Wieniawski Concerto in D minor, followed by the facile Rigaudon of Franconer-Kreisler, good tone and understanding being outstanding features of her performance. Competent assistance was rendered by Bess Zlotkin at the piano.

Bessie Edelson, pianist, winner of the gold medal in a music contest, manifested unusual talent and verve in her group; the numbers were Chopin Nocturne Opus 48, No. 1, the difficult Schlozer Etude in A flat and the Liszt Rhapsodie No. 6, and musicianship of a high order and digital development characterized her performance. Norman Secor, also a gold medalist, for his piano group offered the Chopin Ballade in G minor, Liszt-Busoni La Campanella and the Schubert-Tausig March Militaire; he gave an artistic interpretation in a brilliant, dynamic manner. Joseph Osborne, violinist, rendered the first movement of the Tchaikowski concerto in D major in a manner that was highly promising; singing tone and good bowing were in evidence throughout.

The Studio Orchestra, under Mr. Fishberg, gave able accompaniment. The closing number, Mozart Symphony in G, by the Studio Orchestra with Sylvia Schuster and Bessie Edelson at the pianos, proved charming and delightful. At the conclusion Messrs Fishberg and Rundbaken were the recipients of an ovation. Mr. Fishberg former concertmaster of the City and Beethoven symphony orchestras, is well known as a violin pedagogue. Mr. Rundbaken, who was recently a judge on the committee of a music contest with Leonora Corona of the Metropolitan Opera, Max Rosen, violinist, and Philip Ehrlich of the Brooklyn High Schools, is favorably known as a piano instructor.

Many of the above mentioned performers give promise of fine professional careers and under the excellent guidance of their teachers will no doubt attain prominence.

## The Hughes' Southern Tour

Recent bookings for Edwin and Jewel Bethany Hughes in two-piano recitals include appearances at the Flora Macdonald College in Red Springs, N. C., on January 26, during the southern tour of the pianists, and at Trenton, N. J., on February 16.

## Romani Artist Engaged

José Santiago, an artist from the Romano studios, has been engaged by the New York Opera Company for a tour of eighteen weeks, beginning December 28.

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## Paderewski Plays to Record Throng in Chicago

**Chicago Bach Singers Offer Interesting Program Under Efficient Leadership of Else Harthan Arendt—Concerts by Kedroff Quartet, Lener String Quartet, Merry Harn, Cara Verson and Rene Lund—Mischakoff String Quartet Makes Debut—Erika Morini Scores With Orchestra—Other Notes**

CHICAGO.—The management of Bertha Ott, Inc., in these days of business depression, has found the best cure for boosting their business and that of the artists appearing under their management. They work twice as hard, and the results have been more than encouraging, as witness the big houses of paid admissions encountered at Civic Theater, Studebaker Theater and at the Playhouse on November 9. At those theaters appeared respectively the Kedroff Quartet, the Lener String Quartet and Merry Harn, soprano.

### KEDROFF QUARTET

The popularity of the Kedroff Quartet is well justified, as those four Russian singers who make up that organization always give of their best and prepare programs which are well sung and of great interest. So pronounced was their reception at the hands of the listeners that Bertha Ott Inc. immediately reengaged the Quartet for another concert at the Studebaker Theater on March 15.

### LENER STRING QUARTET

Another organization which has won Chicago is the Lener String Quartet, heard at the Studebaker Theater in a program that listed quartets in E minor by Beethoven and C major by Mozart and the Brahms F major piano quintet. In the last named Olga Loeser Lebert, pianist, assisted. Their masterly interpretations again gave unalloyed pleasure to the listeners. The third and last concert of the Lener String Quartet series is scheduled for November 30, at the Studebaker Theater.

### MERRY HARN

Merry Harn, soprano, gave a costume recital in the eighteenth century manner, singing most of her program in French with refinement and understanding and scoring heavily with her audience. Frank Bibb accompanied on piano and harpsichord in his familiar impeccable manner.

### MISCHAKOFF STRING QUARTET DEBUT

Under the auspices of the Chicago Chamber Music Society the Mischakoff String Quartet made its debut at Orchestra Hall, on November 9. Heard for the purpose of this review in the Schubert Quartet in C minor, the newly formed organization, which is made up of Mischakoff, first violin; Franz Polesny, second violin; Clarence Evans, viola, and Daniel Saldenberg, cello,—revealed itself as an excellent ensemble body, and no doubt, with more rehearsal it will soon occupy an important position in the musical life of our city. The next concert will take place at the same hall on January 11.

### ORCHESTRA'S SECOND TUESDAY CONCERT

Beethoven's Eighth Symphony magnificently played, formed the backbone of the Chicago Symphony's second Tuesday afternoon program, on November 11. Wolf-Ferrari's Secret of Susanne Overture, Saint-Saëns' Le Deluge and Glazounov's Valse de Concert No. 2, were other familiar numbers, which were played in a manner to please the most fastidious music-lover. A Symphonic Dance in Basque Style by Wetzel and Ravel's Bolero, though heard

before, still classify as novelties, but were treated by Conductor Stock and his men as old favorites and given with telling effect.

### MME. ARENDT AND THE CHICAGO BACH SINGERS

A musical service given on November 9, at the University of Chicago Chapel by the Chicago Bach Singers, under their efficient leader, Else Harthan Arendt, proved highly enjoyable. This organization in its brief existence, has already won high tributes from public and press. Composed of fourteen young women soloists of merit, and directed by this noted Chicago soprano, whose success in oratorio and whose knowledge of Bach traditions fit her well to lead such a body, the Chicago Bach Singers form a choir of the size with which Bach presented his choral works, and its concerts are proving popular with colleges, churches and clubs. On Sunday afternoon they sang Dear Angels, Stand Beside Me; They Peep in Each Nest, from the Cantata; Schleicht; spielende Wellen, and excerpts from the Christmas Oratorio. Charline Averill, Helen Bickerton, Maria Castro-Leon, Helen Follansbee, Elizabeth Hollingbery, Loretta Liedell, Mignon McKenzie, Bozena Novotny, Marcia Sandahl, Marion Schroeder, Lois Slonaker, Agnes Sternberg, Ruth Tilton and Grace Turnquist constitute the Chicago Bach Singers.

### CARA VERNON'S CAUSERIE RECITAL

Cara Verson gave a causerie recital, called Vignettes of Modern Pianism, before the Beverly Hills Woman's Club, on November 5.

### WALTER SPRY LECTURES FOR TEACHERS CLASS

Walter Spry is in the midst of the first series of lectures before the Teachers Training Class at the Columbia School of Music. As a lecture-recitalist Mr. Spry has few equals, for his power to present a significant thought in words and illustrate it on the piano places him in the front rank of his field. Of especial interest was his talk recently given on the Psychological Treatment of the Pupil. Following this was a most interesting and profitable lesson on the major and minor scales. At this point of the course Mr. Spry will begin the study of the musical literature of the great masters, devoting the month of December to the early stages of classical instrumental music, i.e. Bach, Haydn and Mozart. Interspersed with these subjects will be others, such as Memorizing, Phrasing, Accentuation, Facility in Reading and many other topics of practical use to the piano teacher. The second series of ten lessons will begin in January.

### JESSIE B. HALL ANNOUNCEMENTS

Jessie B. Hall announces that William Miller, tenor, is to be soloist with the Dallas Symphony Orchestra at Dallas, Tex., on November 23, and that he is singing at Galloway College, Searcy, Ark., on November 25; that Eva Gordon Horadesky, contralto, is to be guest artist for the Tuesday Musicales of Detroit on November 25, and that she was recently heard in recital at

the Beachview Club and the Standard Club of Chicago.

Miss Hall is launching a new mixed quartet, to be known as the Young American Quartet. The coach accompanist is Burton Garlinghouse, a newcomer to Chicago.

### BUSH CONSERVATORY NOTES

Frances Smith, student of Bush Conservatory, appeared on the program given by the Chicago Woman's Musical Club at Curtiss Hall, on November 6. Miss Smith was accompanied by Jane Robinson, a student in the piano department.

Arthur Kittl, flutist, returned recently from a European trip and has resumed his teaching at Bush Conservatory. Mr. Kittl is a member of the Chicago Symphony Orchestra.

Harold Triggs, pianist, former student of Mme. Julie Rive-King and Jan Chiapusso, will give a recital at Town Hall, New York, on December 2.

Beulah Jelinek, piano student at the conservatory, accompanied Emily Fleck, soprano, at a recital given by the Masonic Temple on November 6. Miss Fleck is a student of Mme. Justine Wegener. On November 7, Miss Jelinek played a group of Chopin and Grieg at the Kiwanis-Rotary Club of Cicero, and also acted as accompanist for Adelaide Pletka, soprano.

### RENE LUND SINGS

A recital which Rene Lund gave on October 21 for the Neighbors Club at Kenilworth, proved most successful, for the baritone was in fine voice and his audience was most enthusiastic in its approval of his singing of songs by Massenet, Paulin, Carpenter, Taylor, Stoughton, Carewe, Stephenson and Mitchell. On November 11, he sang for the third consecutive time on the Armistice Day program of the Chicago Historical Society. His well chosen numbers included Unknown Soldier by O'Hara and Sons of Men by Cadman.

### AMERICAN CONSERVATORY NOTES

On November 29, advanced piano pupils of Allen Spencer and voice pupils of Edoardo Sacerdote will be presented in recital at Kimball Hall.

Storm Bull, pianist, pupil of the American Conservatory, will give two recitals on November 22 and 23 in Madison, Wis., in the Mansion House, under the sponsorship of Governor Kohler of Wisconsin and Mrs. Kohler. These recitals are a memorial in honor of the appearances of Ole Bull, famous violinist many years ago in Madison.

Rudolph Reuter, of the piano faculty, appeared as soloist with the Woman's Symphony Orchestra in the Goodman Theater on November 17.

Jane Bradford Parkinson, assistant to Gil Martini Haake in the Department of Class Piano, is this week conducting a teachers' training class in Omaha, Nebr., in the Oxford Piano Course. This normal course is under the direction of the music department of the University of Omaha for the benefit of private piano teachers and teachers in the public schools.

Lucia Altoonjian, soprano, pupil of Edoardo Sacerdote, has been engaged as soloist at Mount Carmel Church in which the music is directed by Adalbert Huguélet of the conservatory faculty.

Adelle Godden, former artist pupil of Karleton Hackett, is a member of the voice faculty in the State Teachers College, Emporia, Kans.

Dosha Dowdy, of the American Conservatory class of 1930, is a member of the piano faculty in the Texas College of Arts and Industries, Kingsville, Tex.

Melvin Joseph Eness, pupil of Louise Robyn, Master of Music of the class of 1930, is director of the piano department in the Illinois Women's College, Jacksonville, Ill.

### AURELIA ARIMONDI PRESENTS STUDENTS

In the Little Theater of the Chicago Musical College, Aurelia Arimondi presented sev-

eral of her pupils in recital on November 14. The theater was packed to capacity and the guests of honor were Rosa Raisa and Giacomo Rimini of the Chicago Civic Opera.

Following the policy of this department of the MUSICAL COURIER, pupil recitals cannot be reviewed at length, and to single out one singer would be an injustice to the others. What can be said, however, is that Mme. Arimondi has a very good class of students, each and every one reflecting credit on their teacher and singing with style, musical knowledge and enunciating the text clearly and effectively. The program brought forth Kennedy Griffith, Dorothy Doughty, Lavelle Carter, Florence Hazzard, Christine McIntyre, Harriett Furmaniak, and Nancy Berg. Marion McIntyre, pupil of Max Fischel, played Musini's Mexicana, besides an obligato for Christine McIntyre in Puccini's O mio Bambino caro, from the opera Gianni Schicchi.

### PADEREWSKI PLAYS TO RECORD AUDIENCE

A record-breaking audience—some thirty-nine hundred people—which filled the stage and the entire vast auditorium, with many turned away, rose to honor Paderewski when he walked out on the stage of the Civic Opera House, on November 14, to give a piano recital, under Henry E. Voegeli's management. It was a rare tribute paid a great artist, who throughout a monumental program held this vast throng spellbound.

A second recital is announced for December 14.

### FREE CLASSES AT CHICAGO MUSICAL COLLEGE

The Chicago Musical College is offering ten free lessons in either violin or piano to all pupils of the public schools in Chicago, and has already formed classes to take care of several hundred students who have taken advantage of the offer during the past week.

President Kinsey, of the college, is desirous of discovering and developing all exceptional musical talent among Chicago's youth; and he has announced that scholarships will be provided from the endowment fund of the college to provide advanced study for those who achieve the most in the free classes.

### ERIKA MORINI SCORES WITH ORCHESTRA

First in the list of the season's soloists with the Chicago Symphony Orchestra was Erika Morini, who by her brilliant performance at the November 14-15 concerts set a high mark for others to follow. Remembered for her startling playing of several years ago, Miss Morini, now in her maturity, proved a great artist who plays not only with impeccable technic and sparkling beauty and warmth of tone, but with a soul. Glazounoff's A minor Violin Concerto was her vehicle and though not one of the most illuminating, Miss Morini's account of it made it appear much better music than it really is. She scored a huge success and justly so.

A new work, Pastoral Symphony by Ralph Vaughan Williams, proved not on the same level of excellence as the English composer's London Symphony, which we have heard often. Beethoven's beautiful melodic C major Symphony and Borodin's Prince Igor dances proved more spirited and gay music and were given such performance by Conductor Stock and his men that they fairly glittered.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Ralph Richards, pupil of Rudolph Ganz and Mollie Margolies has been engaged as pianist in the orchestra of the President Lincoln of the Dollar Line, sailing from San Francisco to the Orient. Mr. Richards will make one complete voyage and then return to California for a number of playing engagements.

W. A. Wade, a pupil of Mrs. Bolmar, sang negro spiritual solos in joint recital with the J. Wesley Jones choir in a broadcast over WENR on November 16.

Kathleen Powell, discuse, pupil of Isaac Van Grove and Eleana Crivella, pianist, pupil of Rudolph Ganz and Mollie Margolies,

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gave joint recitals at the Y. M. C. A. on November 10; at the Sherman Hotel on November 11; at the Northshore Women's Club on November 14 and at the Hotel Windemere on November 16.

Pupils of Graham Reed of the voice faculty appeared in recital on November 25. Those participating were Dorothea Helenius, Robert Long, William Pfeiffer, Rose Renard, Gladys Thomas Irene Palmquist and Lyla Brown.

Rudolph Ganz of the piano faculty and director of the college, appeared as guest conductor of the Nashville Symphony Orchestra on November 15.

Frantz Proschowski, of the voice department, is making a brief tour of the larger cities in the southwest. Mr. Proschowski is holding special master classes in these cities and is also giving private auditions. Dr. Wesley LaViolette, assistant director of the school is accompanying Mr. Proschowski.

JEANNETTE COX.

### Clare Osborne Reed Now Devoting Entire Time to Teaching

When the announcement came from the Columbia School of Music of Chicago that Clare Osborne Reed, the founder and for



CLARE OSBORNE REED

years the director of the school, had resigned from the presidency, friends and patrons experienced a sensation of distinct loss and regret. For some time Mrs. Reed has desired more freedom for the artistic work in the studio to which she is so devoted, and in which her deepest interests lie. Her own coterie of artist students and teachers have great cause to rejoice in the increase in her teaching hours.

A class of over thirty is meeting Mrs. Reed on Wednesday mornings, devoting part of the time to discussion of one particular piano composer and his works, and the rest to playing program material. The discussions, which so far have been on Bach, Schumann and Cesar Franck, are vitally interesting and stimulating, and the programs are especially beneficial to those who are preparing for public appearances.

Mrs. Reed is also conducting classes in keyboard harmony, using as a text her own "Harmony and Improvisation," which is a priceless aid to free improvisation at the piano. The older harmonist as well as the beginner finds the text most valuable in simplifying and clarifying harmonic sequences and chord relationships.

Four or five pianists who are coaching with Mrs. Reed in Chicago this year are working toward a master's degree.

Mrs. Reed is very happy to turn her office over to Robert Macdonald, who is already well known in musical circles as pianist, accompanist, coach and organist. Mr. Macdonald, who has been closely associated with the school and with Mrs. Reed for many years, is a product of her studio and is well versed in the high ideals and traditions inaugurated and upheld in the school since its inception.

### Renwick at Michigan State Institute of Music

Lewis Richards, director of the Michigan State Institute of Music and Allied Arts, East Lansing, Mich., announces the appointment of L. L. Renwick as head of the organ department. Mr. Renwick is also organist and choir director of the Metropolitan Methodist Temple, Detroit. He is a graduate of the University School of Music, Ann Arbor, Mich., and has been in charge of the organ department at that institution. His later studies have been pursued in Paris, where he was a pupil of Guilmant and Widor. Since returning to America he has taught organ in Detroit.

### Ernest Davis Scores in Berlin

Ernest Davis, tenor, recently achieved notable success as soloist with the Berliner Siemens-Chor, H. A. Mattausch, conductor, at the Reichstag, Berlin. This engagement came as a result of an appearance which Mr.

Davis made in Berlin last spring with the Willkommen Club. The tenor plans to return to America in December, and will make an extended tour of the country shortly after the first of the year.

### Mary Wigman to Appear in New York Soon

Few dancers in late years have aroused such a nation-wide interest in America as Mary Wigman, latest phenomenon in modern art of dance, whose first appearances in this country will take place at the Chanin Theatre, New York City, on Sunday evenings, December 28, and January 4. Her name is familiar to every art, music and dance lover of the country. Her visiting pupils and imitators have been enjoyed and all kinds of praising comments have been heard about her. But now there will be an opportunity to see and enjoy the celebrated terpsichorean priestess herself.

The public undoubtedly is curious to know something of the basic traits of this latest choreographic star of Europe. What are the outstanding features of Mary Wigman's aesthetic alchemy that have made her such an outstanding figure? The following is a brief résumé of her rhythmic credo:

What Sarah Bernhardt was in the drama that is Mary Wigman in the dance—a poetess of beauty. She is in her art archaic, classic, French, German, Moorish, Oriental and modern. In her dance lies, what one finds so seldom nowadays, the idea of the mediaeval "commedia dell arte"—the art of improvisation. Now she uses the gay step of a minuet or the lively leap of a valse, then again the serene or heavy gestures of a "march funebre." Rudolf Delius classifies her rhythmic repertory into four principal parts: I. The Dynamic Dance; II. The Dances of Darkness; III. The Dances of Tenderness, and IV. The Dances of Efflorescence.

In her dynamic dances Mary Wigman employs the steps and gestures of vigor and pride. Her movement is militant and her poses charged with psychic explosives. She behaves like a triumphant heroine.

In her dances of darkness, Mary Wigman seems to struggle under the pressure of invisible monsters trying to strangle her. Her body quivers and trembles as if seized by some fever of evil. The masks sob on her face. She struggles as if pursued by ghastly nightmares.

Her dance of tenderness is a breath of romantic spring. You feel the caressing fingers of her rhythmic lines, the delicate whispers of dreams and love.

Her dances of efflorescence are flashes of a magic fata morgana. Her figure exhales light and perfume; her features beam of an inner flame, and her movement evolves into a blossoming of an ethereal flower. She calls them The Elegies of the Evening—"Abend-elegien."

All the dances of this poetess of plastic lines are tantalizing sonnets without words—visualized music or poetry. Like some mediaeval enchantress she employs witchcraft, in other words, hypnotism, in her

plasto-rhythmic movements in order to cast an aesthetic spell over her onlookers, which gives her the appearance as if floating in the air and even vanishing for moments, in order to emerge the stronger in the succeeding figures. Her arms and feet seem to speak an allegorical language of life, beauty and love. Her body sings silent ballads. And lo! a miracle takes place—the onlookers are aroused to the wildest applause and cheers. Mary Wigman has triumphed!

B.

### Hanna Butler's Talented Pupil

Hanna Butler cut short her visit to the art galleries of the Louvre at the end of September and hurried me to a studio to hear one of her new pupils sing. And on the way across Paris she divided her time between comments on the Chopin portrait by Delacroix we had seen, and enthusiasm for the young soprano we were to hear.

Her name is Mildred Robinson—an American who resided in Europe, mostly in Paris, but in Italy during the winter months. She now says she hopes that when she returns to her native land it will be as a concert artist. Hanna Butler had just arrived in Paris from Chicago when she met this young soprano, whose voice had not been developed or injured by any kind of training. It seemed hard to believe that the young artist had not been studying music all her life, for her sense of rhythm, the time value of the notes, and the justness of the intonation, were all of the best.

I was prepared to hear that she had tried many teachers and experimented with various methods, after the manner of most vocal students. But it appears that Mildred Robinson did not know that she possessed a voice until she met Hanna Butler. At the end of barely two months, with three and a half hours of training every day under the constant supervision of Hanna Butler, she was able to sing extremely well! Depuis le jour of Charpentier in French; the Serenata by Strauss in German, and Cara Nome by Verdi in Italian. Her voice is clear, ringing, musical, without a break throughout a long range of more than two octaves, and is perfectly even.

During the coming winter and spring she will study the roles of Manon, Louise, Traviata, Rigoletto, Faust, Butterfly, and Lakmé, partly with the conductor Grovlez of the Paris Opera House, and partly with Italian masters in Milan. Fortunately her long residence in Europe has made her fa-



HANNA BUTLER (RIGHT) AND HER PUPIL, MILDRED ROBINSON, in the gardens by the Louvre, Paris. (Photographed for the MUSICAL COURIER by Clarence Lucas).

miliar with the French and Italian languages. When Hanna Butler returns to Paris from Chicago early next summer Mildred Robinson will go again to her and prepare for a concert tour of Europe and, eventually, the United States.

C. L.

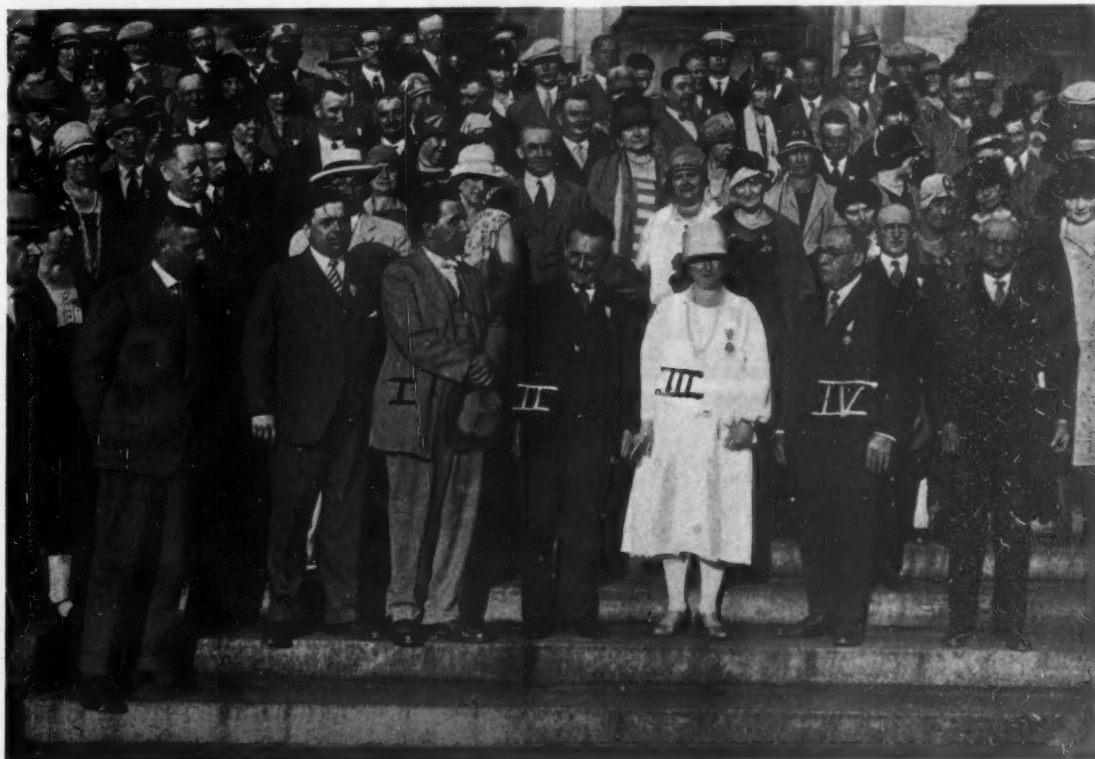
### Baer-de Laet Nuptials

Muriel de Laet, daughter of the late Jan de Laet, New York business man, was married to Walter B. Baer, in the Little Church Around the Corner, November 7. The bride is the daughter of Ruby Gerard de Laet, who last June married Oliver Roland Stewart, well known tenor. Mr. Stewart sang *Calm as the Night*, and *Possession* (Clough-Leigher) with notably beautiful and expressive voice; he returned from an Opera Concert in Lewiston, Me., the same day in order to be present. Another musical feature were the cello solos by Phyllis Krauter, who played with beautiful tone and expression. The accompaniments and festive solos on the organ, were played by F. W. Riesberg of the MUSICAL COURIER staff.

### Carl Hein in Russia and Germany

Carl Hein, co-director with August Fraemcke of the New York College of Music, after spending the summer in Europe, has returned with much to say about conditions in Russia. "It is a land of shall and shall not, for one meets this everywhere. Americans are welcomed, but only in groups, the Soviet providing a guide; they consequently see only what the Soviet selects. Out of 150,000,000 inhabitants only 2 per cent are permitted to vote. The industrial-

izing of Russia is in process, but very slowly, because workers are ignorant. All Russia is hungry; I myself found bad eggs and meat everywhere, with bread hard to get. Everyone goes around in rags, laborers earning too little to live on, and much too little to die. Moscow has 3,000,000 inhabitants, but only room for half the number, the streets are full of beggars, and everywhere the story is the same." Mr. Hein has now renewed his activities here.



Wide World photo

IN FRONT OF THE REICHSTAG, BERLIN, GERMANY.

Carl Hein, (marked I) with Reichstag President Loebe and his wife, and President Gress, a New York Männerchor surrounding the group.

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# Vienna Reflects World Depression

Concert World Affected More Than Opera—Success of  
Weinberger's First Opera—Krauss Triumphs as  
Symphonic Conductor—New Korngold Quartet  
Captivates—Few Orchestral Concerts—  
Americans Give Successful Recitals

VIENNA.—One simply cannot survey the musical situation of any city or country nowadays without using more or less frequently the ominous word "crisis." The idealistically inclined may feel shocked by the inclusion of political or economic questions into a report which is avowedly devoted to things musical. However, the mutual relationship between music and prosperity (or the lack of it) is probably sufficiently evident by now to make such excursions from the musical track pardonable.

Indeed, the presence of the much-discussed crisis cannot be denied by the close observer of the present concert situation. A certain aloofness of the general public towards concerts is undeniable, and it is limited to no country or city in particular. At the bottom of it is not so much poverty or economy but an all-round weariness towards public interests apart from political and economical problems.

In Vienna, operatic stronghold that it has been for ages past, the Opera at least is so far exempt from this indifference. Attendance there is big enough on regular nights, but anyone who attended the first big operatic premiere of the year, Weinberger's *Schwanda the Bagpiper*, will laugh at the stories of Austria's poverty. A more luxurious, well-dressed assembly could not be found in and beneath the famous Diamond Horseshoe of the "Met."

## ENTER SCHWANDA

Schwanda made his Vienna debut under sensational circumstances. It was a performance—with Margit Angerer, Alfred Piccaver, Karl Hammes and Richard Mayr—which spared no effort, and which, in the opinion of the composer, who has heard his piece in Europe's leading opera houses, was unrivalled anywhere. Clemens Krauss conducted, Dr. Wallerstein provided the stage direction amid settings by Oscar Strnad, and Bronislava Nijinska, the new ballet mistress of the Staatsoper, made her debut with a series of brilliantly executed dances.

Dancing, it may be added, is virtually the principal thing in this enormously successful Czech opera. Take away the dances and the dance music, and what remains is an eclectic mixture of music of all races, ranging from Wagner to Erich Korngold, and from Puccini to Mahler.

## WEINBERGER A REACTIONARY

There is nothing contemporary in Weinberger. This thirty-four-year-old Czech who lived modestly and toiled away in Europe and America (as a faculty member of the Ulica Conservatory), writing small and little-noticed violin compositions and a mildly amusing overture for a Marionette Opera, sprang into fame through his *Schwanda*, with a suddenness at which he, himself, must have been alarmed. The success, nay triumph, of *Schwanda* is the victory of the accepted over the interesting. By acclaiming it Germany has cast a majority vote in favor of reaction.

But will the Vienna success of this piece be permanent? Vienna has never seriously embraced the cause of musical revolution, and counter-revolution is no issue here. Nor is there likely to be a responsive soil for the obtrusive naïveté which permeates this opera. The Viennese want substance in their music, not mere sentiment. It will be interesting to watch Schwanda's career in this city.

## KRAUSS COMES OUT ON TOP

Whatever may be the fate of the opera, there can be no doubt that with the brilliant production of it, Clemens Krauss has added another pearl to his directorial crown. These are big times for the young conductor. His activity, cleverness and diplomacy have by now silenced all criticism of his work as director at the Opera. Krauss, the symphonic conductor, was still a question-mark at Vienna, and when the Philharmonic appointed him successor to Furtwängler his downfall was once more prophesied. The first Philharmonic concert under his baton has now taken place, and once again Krauss has come out "on top."

His program was wisely chosen. Bach's *Prelude and Fugue* stood for "style," and in Schönberg's orchestration pleased the modernists; Strauss (*Eulenspiegel*) represented brilliancy, and Bruckner's Third Symphony Austrian national color. Krauss was enthusiastically received by the orchestra and kindly, though not warmly at first, by the public. At the end he had won his day. The public acclaimed him, and the press is almost unanimously enthusiastic. Krauss' all-round position in Vienna is now made and firmly rooted.

## WITTGENSTEIN PLAYS NEW KORNGOLD WORK

The Rosé Quartet have opened their forty-ninth consecutive season. For their second

concert they prepared a small sensation: Paul Wittgenstein, the popular one-armed pianist, joined the Rosé forces in the first performance anywhere of a new piano quartet by Erich Wolfgang Korngold. It is not the first Korngold work composed for and dedicated to this pianist. Wittgenstein has a large repertoire written for his particular technical requirements, including piano concertos by Korngold, Richard Strauss, Franz Schmidt and others.

The new Korngold piece is original in its scoring. The viola is eliminated and is replaced by a second violin, presumably in a well-calculated effort to provide brighter colors in the strings as a contrast to the piano part, which inevitably concentrates on the left hand. It is a suite in five movements and the finest thing that Korngold has done for chamber music since his quartet, which ranked among his best works.

Whatever tendency towards over-emphasis and all-too-rhapsodic broadness had been noticeable in some earlier Korngold efforts, has, with growing maturity, given way to conciseness and concentration. The very workmanship of the first movement, in three-four time, and the third, genuinely Austrian in mood, is captivating; the last, a sparkling Rondo, electrifying. It is strong, vigorous, music throughout, rich in new and interesting sonorities. The Rosés and Wittgenstein played it brilliantly and won a victory with and for the new piece.

## ORCHESTRAL CONCERTS LESS NUMEROUS

Orchestral concerts, outside of the regular subscription concerts, are less numerous so far this season. Martin Spanjaard, the highly gifted and ambitious Dutch conductor, is giving a series of three concerts, the programs of which show in themselves the taste and knowledge of the fine musician. Brahms' Fourth Symphony was the principal number of the first concert, and Spanjaard conducted it, as well as Cherubini's rarely heard *Anacreon Overture*, with assurance and musicianly authority. His accompaniment for the soloist—Carl Flesch—in the Beethoven Concerto was a little masterpiece in itself.

The Tonkünstler began their series before a sold-out house—a rare experience except on their Bruno Walter nights; and due to the drawing power of Nathan Milstein, who played the Tchaikowsky Concerto in great style. On the same program we heard Josef Marx' *Symphonische Nachtmusik*—not for the first time, but the fanciful romanticism and opulent orchestration of the piece was again impressive.

## LEONORA CORTEZ WINS SUCCESS

Pianists have been—as usual—in the majority among the recent recitalists. A notable success was that of Leonora Cortez, young American pianist, who scored equally in classic and modern works, and particularly with the Mendelssohn Variations Series and the Schumann Fantasy. An unusually big number of encores and many excellent press notices testified to Miss Cortez' notable Viennese success.

Addison Jones, an American pupil of Emil Sauer, gave a good account of himself in two recitals, and Poldi Milner, a youthful "home product," electrified a large public with her pianistic ability. She is immensely gifted and of the true virtuoso type; her octave work is astounding and she is sure to make a big career once her technique has developed homogeneously and her musicianship has matured to match her present elan.

PAUL BECHERT.

## Novelties on Cleveland Orchestra Program

Two works new to New York will be offered by Nikolai Sokoloff on the forthcoming visit of the Cleveland Orchestra, December 2. They are *Horizons*, Four Western Pieces by Arthur Sheperd, and *Factory*, by the little known Russian modern composer, Mosoloff, whose Steel Foundry was recently played at the Liège Festival of the International Society for Contemporary Music.

## D'Archaubeau Recital, November 29

Ivan D'Archaubeau, cellist, with the Flonzaley Quartet for twenty-five years, will give a recital at Town Hall on the evening of November 29. Haydn, Bach, Locatelli, and other well known composers will comprise his program. Mr. Paniagua will preside at the piano.

## Novello Play Closes

Ivor Novello, in his own play, *A Symphony in Two Flats*, after a short run in New York, closed on November 7. He is the son of Clara Novello Davies.



## Amsterdam Orchestral Season Opens Under Monteux

Novelties by Hindemith and Milhaud Heard—Also Cesar Franck Orchestrated by Pierné—Spalding, Horowitz, Milstein, Huberman, Kindler Play

AMSTERDAM.—The musical season opened brilliantly at the Concertgebouw, and the conductor, Pierre Monteux, received a warm ovation from his host of admirers and friends. The program began with the Egmont Overture, into which the orchestra entered with renewed life and vigor, thanks to the summer holidays just left behind.

Albert Spalding played the Mozart concerto in E flat (K 268) with style and a beautiful tone, and further, we heard Wagner's Siegfried Idyll and Stravinsky's Petrouchka. As a novelty there was Hindemith's overture, Neues vom Tage.

### FRANCK ORCHESTRATED BY PIERNÉ

Another novelty introduced by Monteux was an arrangement for orchestra by Gabriel Pierné of Cesar Franck's piano composition, Prelude, Choral and Fugue.

Ravel's arrangement of Moussorgsky's Tableaux d'une Exposition pleased us better, as this work in the original for piano is not so pianistically thought out as Franck's masterpiece, but lends itself better to orchestral setting. This Ravel has given marvelously and each tableau has its characteristic tone-color.

The French baritone, Charles Panzera, also gave us new things, namely the Chants Populaires Hebraïques by Darius Milhaud. Panzera sang them with perfect style, diction and voice. He had an enormous success.

### HOROWITZ AND MILSTEIN ENTHUSE AUDIENCE

Vladimir Horowitz, who played the

Brahms B flat piano concerto, did not have less, and the powerful, deeply musical interpretation of this gifted young artist assuaged his audience. Another youthful soloist was Nathan Milstein, who gave to the Tchaikowsky violin concerto a performance of the most brilliant virtuosity and purity of tone, bringing his audience to a high pitch of enthusiasm.

The society Kunstkring voor Allen has celebrated its tenth anniversary. This organization is based upon the idealistic principle that good music was intended to be heard by everyone, rich or poor. In its concerts the finest artists can be heard by an enormous membership for a nominal price. The success of this enterprise is great, in fact the society is the most important thing of its kind in Holland. Under its aegis Bronislaw Huberman, a great favorite here, has just given three recitals on three consecutive evenings. Huberman played to no less than 8,000 people, quite a record for Amsterdam.

### KINDLER INTRODUCES HINDEMITH WORK

That very active impresario, Dr. De Koos, has arranged a number of Sunday afternoon concerts in the hall of the Muziek Lyceum, and the first one took place yesterday. Hans Kindler, cellist, was the soloist, and played an interesting and varied program, especially important being the sonata for cello alone, by Hindemith, which was played twice in succession in order to give a better understanding of the work. Kindler's artistry won him a unanimously hearty success. K. S.

## Mrs. Ottaway Announces Young Artists' Contest

(Continued from page 10)

I can express the ambition which I have for music is to say that music should not be an isolated and special subject, but should be included in the general accepted term of 'education.' Then the layman could enjoy and discuss it as well as the professional and would thereby be living on an altogether higher plane."

"You mentioned before as having the co-operation of some of the foremost American universities in this work of yours. Could you mention some?"

"Indeed I would be glad to mention that I have secured the cooperation of Howard Hanson, of the National Music Teachers' Association, who is with the Eastman School of the University of Rochester; Dean Harold Butler, of the University of Syracuse and president of the National Association of Music Schools; also Mable Glenn, vice-president of the National Supervisors' Conference, and Dean William Mayfarth of Converse College in South Carolina. I feel that this is a very good beginning."

"Just how have you ascertained this general viewpoint of music in America?"

"I have taken the time to travel extensively, and have made it a point of stopping off at all the colleges and universities in my course. I have deliberately gone there with the intention of finding out just where music stood with each institution and I am sorry to say that with most of them I found it a negative subject. I may best exemplify this by saying that two times out of three when I asked the question: 'Is music a subject taken up by your students?' I would receive the answer: 'Yes, if they are interested.' This is a damning attitude. It is this very lack of interest on the part of those placed in the position of educators which is one of the big menaces to music in America."

"I should not want you to misunderstand me in these statements of mine. I by no means want to make the study of music compulsory; what I want to stimulate is an appreciation of music by the colleges and educational institutions to the extent that music will be considered of vital importance in education, that it will be placed on a par with other subjects, and that the American public will come to realize the essential need of music for a complete education. For the accomplishment of this, colleges must outline worth-while courses in music."

"Another matter which interests me greatly," continued Mrs. Ottaway, "is the establishing of the idea as to how essential it is that America develop a national musical thing, something which will be indicative of music in America. One hears the constant complaint that Americans are not producing operas, that they do not appreciate them or understand them. It seems altogether wrong to me to be drumming this complaint into the consciousness of the American musician. What if he is not adapted to opera? Why condemn him for it? Italy has been the hot bed of opera; why worry if America

## Josten Concerto Published by Juilliard School

The Juilliard School of Music announces that it has selected for publication Werner Josten's Concerto Sacro for string orchestra and piano, the four movements of which are The Annunciation, The Miracle, Lament, Sepulchre and Transfiguration. This year thirty-two orchestra works were entered in the competition and read by members of the committee of judges. This will be the fourth work by an American composer to be published by the Juilliard School. The other three were Mason's Chanticleer, Shepherd's Horizons and Gruenberg's Enchanted Isle, all of which works have been performed by leading symphony orchestras of America.

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## Metropolitan Opera

(Continued from page 8)

also won merited applause for her customary sympathetic presentation of this role. Tancredi Pasero as Orovoso; Minnie Egner as Clotilde; and Giordano Paltrinieri as Flavio completed the cast. Tullio Serafin presented a smooth and flawlessly directed performance.

L'ELISIR D'AMORE, NOVEMBER 15 (MATINEE)

Considering the packed house attending the Saturday matinee for the first performance of the season of Donizetti's L'Elisir d'Amore, rain does not seem to enter into the scheme of things for opera devotees. The sparkling work went with a swing, under the guidance of Serafin, enhanced by the vocal richness of Beniamino Gigli, particularly. The popular tenor repeated the excellent impression made last season as Nemorino. Vocally he was superb and gave aplenty of his rich tones, also putting plenty of feeling into their emission. He clowned and "mooned" to the utter joy of his entranced admirers and frequently the show was stopped for a particular ovation for the tenor.

Editha Fleischer was a charming Adina, singing unusually well. Others in the cast included De Luca, Pinza and Falco.

IL TROVATORE, NOVEMBER 15

Saturday evening brought Il Trovatore, with Leonora Corona as Leonora, Giovanni Martinelli as Manrico and Faina Petrova (debut) as Azucena. The role of Count di Luna was taken by Claudio Frigerio, another newcomer at the Metropolitan. Minnie Egner, as Inez, Tancredi Pasero, as Fernando, Giordano Paltrinieri, as Ruiz and Arnold Gabor, as the gipsy, completed the cast. Mr. Bellezza conducted.

Miss Corona gave her familiar impassioned and full voiced impersonation of the heroine, a role which must be numbered among her best. Martinelli, in excellent voice and disposition gave lavishly of his exceptional gifts. Faina Petrova, who has just joined the Metropolitan forces, displayed a rich mezzo-soprano, of decidedly dramatic timbre, and histrionic ability of significance. She scored with the audience, and can be said to be a valuable addition to the Metropolitan forces. The same can be said of Claudio Frigerio. A fine, resonant baritone, ample stage appearance and genuine dramatic intensity marked his performance, and he also was received with utmost favor. Under Mr. Bellezza's baton a smooth and accurate performance was registered.

SUNDAY NIGHT CONCERT

A large and most enthusiastic audience heard the program of Italian, French and

Spanish music presented Sunday night by six soloists and the orchestra under Wilfred Pelletier's direction.

Lucrezia Bori was the outstanding artist, and chose as her offering the Gavotte from Massenet's Manon, and a De Falla group comprising Seguedilla, Nana, Jota and Tus Ojillos Negros. She also sang the second act duet from Traviata with Claudio Frigerio. Her beautiful voice and fascinating personality made a vivid impression and she deserved the hearty applause accorded her.

Mr. Frigerio increased the splendid impression recently made by contributing at this time the Un Ballo in Maschera aria, Eri tu. Aida Doninelli sang the Cavatina of Leila from the Pearl Fishers. Tancredi Pasero added the Ella giammai m'amo aria from Don Carlos. Gladys Swarthout's selection was the aria Connais-tu le pays? from Thomas' Mignon, and the choice of Alfio Tedesco were Denza's Occhi di Fata and an aria from La Dolores. The Viens Wallika duet from Lakme was sung by the Misses Doninelli and Swarthout, and the duet from the Pearl Fishers was sung by Tedesco and Frigerio. The orchestra's contributions were: Carnival Romain (Berlioz), Loreley (Catalani), I Gioielli Della Madonna (Wolf-Ferrari) and the Rhapsodie Espana (Chabrier). The accompanist was Pietro Cimaro.

The entire program was exceedingly well given.

## Giuseppe Bamboschek Jailed for Alimony Arrears

Giuseppe Bamboschek, a former conductor at the Metropolitan Opera House, was placed in the county jail on November 17, on a civil order of arrest obtained by his wife, Helen, who charged that he owed her \$1,200 alimony. The Bamboscheks were married in 1928, and the following year Mrs. Bamboschek obtained a divorce in an action which was undefended by her husband. Alimony was fixed at \$100 a week. Charles W. Groll, attorney for Mrs. Bamboschek stated that, although the conductor has been given every opportunity he has not yet made a single payment, and this despite the fact that he earned about \$400 weekly in St. Louis last summer.

Bamboschek left the Metropolitan shortly after his marriage. His address was given as 49 West 89th Street, New York City.

## Piano Recital at Roerich Museum

Francis Moore, American pianist, recently gave a recital at the Roerich Museum. His program included the Beethoven sonata, op. 57, a Chopin group and the Mexican Serenade of Ponce as well as other numbers of

## I SEE THAT

The first American performance of Mousorgsky's opera, The Fair at Sorochintzky, will be given by the Metropolitan Opera Company on November 29.

Joseph Littau made a thrilling debut as conductor of the Omaha Symphony on November 11.

Lord Spleen, an opera by Mark Lothar, had its world premiere in Dresden on November 11.

Gustav Holst has just completed a new one-act opera entitled The Wandering Scholar.

Frances Hall is now under the management of the National Music League.

Arturo Toscanini and Karl Muck have definitely been announced as conductors of next year's Bayreuth Festival.

Henri Tamianka has returned for a series of recitals in this country.

A medal has been awarded Charles Sanford Skilton for his opera, Kalopin, by the American Opera Society of Chicago. The Elshuco Trio will give three more New York recitals, the next one occurring on December 9.

Dutch musicians are planning a festival in honor of Mengelberg's sixtieth birthday, March 28.

Alfredo Casella is writing a new opera. Arthur Honegger is now en route to South America.

Albert Spalding was soloist at the opening concert of the Amsterdam Concertgebouw under Pierre Monteux.

Werner Josten's Concerto Sacro has been announced for publication by the Juilliard School of Music.

Nathan Milstein will return about the first of the year for his second American concert tour.

Antonietta Stabile is giving a series of lectures on Dante at the Spencer Arms Hotel, New York.

The Mendelssohn Glee Club has issued a handsome, sixty-page pamphlet giving a history of the organization.

Raoul Laparra's La Habanera will be revived by the Paris Opera Comique this season. Charles L. Wagner was recently characterized by Evangeline Adams, astrologist, in her regular radio broadcast.

Anna E. Ziegler announces scholarships in the School of Musicianship for Singers.

equal interest. Mr. Moore showed himself entirely adequate to the demands of this varied array of music, and so enthusiastic was the audience that he was forced to give several encores. These included The Little White Donkey (Jacques Ibert) and Chopin selections. Mr. Moore is a pianist of marked ability and equally marked modesty. He will probably give a second recital at the Roerich Museum in the spring.

## Elman's Magnetism

The Pied Piper of Hamelin was a Sunday-school edition for children. Mischa Elman, according to one Berlin critic, can with his golden tone make angels out of hardened criminals.

Mr. Elman, since early October, has been spreading his art throughout Scandinavia, Germany, England and Austria. Last month he was the soloist in the opening concert of the season of the London Symphony Orchestra under Mengelberg. In Berlin he gave a superb rendering of the Tchaikowsky concerto, under Furtwaengler, according to Berlin critical opinion. Elman is playing with the Brussels and Budapest orchestras and returns to America early in January, opening his season here with a Carnegie Hall recital on January 3.

## Mila Wellerson at Barbizon Club Musicales

The fourth concert of the Young American Artists' Series will take place at the Barbizon Club, 63rd Street and Lexington Avenue, Sunday afternoon, November 23. Mila Wellerson, cellist, will be the soloist, accompanied by Carroll Hollister.

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## Philadelphia Orchestra Presents An All-Wagner Program Grand Opera Company Offers Boris—Curtis Chamber Concerts Begin

PHILADELPHIA.—An all-Wagner program, conducted by Leopold Stokowski, filled the Academy of Music to capacity, on November 14 and 15. Stokowski's Wagner interpretations have long been noted and always draw full houses. This program was composed of excerpts from the four Nibelungen operas. Entrance of the Gods into Walhalla, and Invocation of Alberich to the Nibelungen from Das Rheingold; Ride of the Valkyries, and Wotan's Farewell and the Magic Fire Music from Die Walküre; Waldweben, and Siegfried Mounting through the Flames to the Rocky Height on which Brünnhilde Lies in Sleep, from Siegfried; Siegfried's Rhine Journey, Death March, and the closing scene from Die Götterdämmerung.

Never has the orchestra played better. There was an electric atmosphere pervading the entire hall, as the audience listened in rapt attention to the tone pictures produced under Stokowski's hand (he has dispensed with the baton).

The Ride of the Valkyries was taken at unusual speed, but was magnificently played, and was received with great applause, as were all the numbers. Wotan's Farewell and the Magic Fire Music again enchanted, and the Waldweben was exquisite. Siegfried Mounting the Rock and his Rhine Journey were played without pause between; they were glorious in the colorful orchestration. Siegfried's Death March was given an impressive performance, after which applause seemed entirely out of place. The closing scene was majestic in the extreme, and formed a powerful close to a memorable program.

This concert was in the nature of a real celebration, as it marked the 30th anniversary of the first concert given by the Philadelphia Orchestra, under Fritz Scheel, on November 16, 1900. In honor of this anniversary the stage was decorated with ferns and palms, as was also part of the entrance hall. In addition the program held a short résumé of the thirty years' activities, congratulations from the Women's Committees of the Philadelphia Orchestra and a copy of the first program.

It is of interest that six of the men engaged under Mr. Scheel are still playing in the orchestra—they are Rudolph Engel, trumpet; Anton Horner, horn; Joseph Horner, horn; Alfred Lorenz, violin; Emil Kresse, violin; and Oscar Schwar, tympani.

### PHILADELPHIA GRAND OPERA COMPANY OFFERS BORIS

The Philadelphia Grand Opera Company gave a remarkably fine performance of the Russian opera, Boris Godounov by Moussorgsky, on November 13, in the Academy of Music before a large audience.

The cast was very largely composed of Russians, a fact which contributed greatly to the success of the presentation. Ivan Steschenko, in the title role, was superb. His acting of the difficult part was strikingly convincing, while his singing is too well known to need comment.

Ivan Dneproff as The False Dmitri was in fine voice, and acted well. Nicholas Konraty as the aged monk, Pimen, revealed a voice of beautiful quality, which he used well. Michael Shvets as Varlaam scored a distinct success with his singing of Beneath the Walls of Kazan in the Inn Scene. Josef Kallini, as Missail, was very amusing in the short comic part which relieves the tense tragic atmosphere of the larger part of the opera. Josef Lvov took the part of Prince Shuisky well. Albert Mahler sang admirably as the Herald and the Innocent.

Marie Koshetz in the dual role of Hostess and Nurse was excellent. Her singing of the Song of the Duckling was exceptional, and her dramatic portrayal equally good. Irene Petina as Feodor sang beautifully, acted well and danced acceptably in the scene with Xenia and the nurse. Charlotte Symons sang the short part of Xenia with good tone and understanding. Genia Wilkomirskas as the ambitious Marina, exhibited a voice of great power, while her acting was splendid. The lesser parts were taken by Conrad Thibault as Schelkalov; Abraham Robofsky as Pristav; Benjamin De Loache as Krustchov; Daniel Healy as Lavitsky; Arthur Holmgren as Cherniakovsky.

The difficult choral work was well done, for the most part, by the large chorus. The scenery was beautiful and the costumes striking.

Emil Mlynarski handled the orchestral part splendidly.

### CURTIS CHAMBER CONCERTS BEGIN

More than 3,000 comprised the audience which attended the season's first free chamber music concert by artist-students of the Curtis Institute of Music, at the Art Museum, November 9. The Swastika Quartet (Gama Gilbert and Benjamin Sharlip, violins; Max Aronoff, viola; and Orlando Cole,

cello) gave a notable performance of Dvorak's American quartet; Brahms' Quintet in B minor, op. 115, originally composed for string quartet and clarinet, was given on this occasion with a second viola, played by Leonard Mogill, as the narrative instrument; Poulenc's Rapsodie was given by the Swastika Quartet, augmented by Ardella Hookins, flute; James Collis, clarinet; Jean-Marie Robinault, piano; and Benjamin de Loache, baritone. This is the third season of these concerts, and well merited success attends them. M. M. C.

### Mischakoff Popular in Chicago

Mischa Mischakoff, the new concertmaster of the Chicago Symphony Orchestra, is proving a great favorite in musical circles since locating in Chicago, where he is in popular demand. On October 3, the violinist



MISCHA MISCHAKOFF

was guest of honor at the Chicago Bohemian Club of Musicians, playing a program containing a Handel Sonata, Ravel's Tzigane and a group of shorter numbers. He gave the first subscription concert at the Lake Forest School of Music, Lake Forest, Ill., on October 4, and on the 7th, gave a recital at the Chicago Woman's Aid Club and was heard in a recital at Winnetka, Ill., on October 15. The newly formed Mischakoff String Quartet, of which he is the head, appeared at the dinner given in honor of Mrs. Elizabeth Sprague Coolidge at the Cliff Dwellers Club, on October 13.

Besides his various activities Mr. Mischakoff has a large class of violin students at the American Conservatory of Music.

### Verdi Club Morning Musicale

In the absence of the president-founder, Florence Foster Jenkins, Mrs. William R. Stewart presided at the first musicale of the Verdi Club, New York, at the Hotel Plaza, November 12. She spoke of the recent death of President Jenkins' mother, who had a notable career as an artist; and the society voted expressions of sympathy to her. In memoriam, every one stood for a moment, in tribute also to Mrs. Julian Edwards and Mrs. Samuel Rossiter Betts.

Josephine Beach, chairman of the Bluebird Ball, December 3, urged large attendance on this always beautiful event. Mrs. John Henry Hammond and Miss Berry gave a brief talk on the Berry Schools, a philanthropic and worthy educational institution in Mt. Berry, Ga. Le Trio Morgan, consisting of violinist, harpist and pianist, attired in eighteenth century French court costumes, played works by composers of that period with exquisite taste; solos for each instrument, closing with the Liszt Love Dream by the trio.

Francesca Caron, Italian lyric soprano, sang the Butterfly aria and songs by Respighi, Sibella and Manning, and was obliged to sing encores. A notable feature was the singing of Dan Gridley, who won success with songs by modern and ancient composers, in both German and English, and was obliged to sing several encores, including Casey the Fiddler; he is to be thanked for his contribution of little known old and new songs, impeccable taste and clear enunciation marking him as a most artistic singer. Edwin MacArthur was the capable accompanist. Guests of honor included Mesdames John Henry Hammond, Eleanor McLellan, Martha Berry and Ten Eyck Wendell.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown

## The Need of a Musical Background With Suggestions as to How This Is to Be Guaranteed

By John W. Beattie

It has already been suggested that the prospective music teacher or supervisor be given training along at least three lines.

First, he needs general cultural courses which will broaden his entire viewpoint, stimulate his mental processes and enable him to take on some of the characteristics of a self-reliant member of society who is able to formulate opinions, make decisions and be sympathetic and appreciative in the human relationships of the average citizen. Such general courses might well make up one-fourth of the total number of credit hours necessary for a baccalaureate degree. Second, he must devote another fourth of his time to courses of a professional nature, those dealing with the learning and teaching processes, the administration and organization of schools, the building of curricula, evaluation of results of teaching, classroom procedure, in short any course which deals with education in general and music education in particular. Third, he should spend at least half his time on the acquisition of musical knowledge and technique, gaining what is referred to in the subject announced as a Musical Background. Now what will most surely develop this background and how can we assure ourselves that the prospective teacher has acquired it? The answer is not an easy one and I am glad that I am asked merely to make suggestion.

Let us see if we can arrive at some general understanding as to what constitutes musical background. The word background is defined as "that which is back of anything and against which it is viewed." So we speak of a literary background, an art background, an historical background.

The sum total of our knowledge and experience in any subject field may be said to represent background in that field. In music we might agree that background is a combination of musical intelligence and musical feeling. Mursell, in his excellent book, *Principles of Musical Education*, defines musical intelligence as "the ability to grasp and respond to the relationship within music, to comprehend the intent and meaning of compositions." He then points out three structural features of composition which the musician must grasp as "melodic structure, harmonic structure and the plan according to which the melodic and harmonic structures are worked out." In a later chapter Mursell defines musical feeling as "a discriminating, but appreciative and emotional response to the beauty of musical structure."

In this acquisition of a combination of musical intelligence and musical feeling one not only aims at factual information about music but also he must gain the ability to produce music or to enter into the performance in some way.

Our experiences in the perfection of musical technique, in the building up of knowledge about music, in the development of musical feeling, all contribute to the development of musical background. This process continues long after formal schooling has been concluded so that the background is continuously enlarged. All musical experience adds to it. In our schools and colleges for the training of teachers of music we insist that at least one-half of the course devote itself to the development of a musical background. We usually divide the work between two fields, the one dealing with knowledge and

the other with skills. For the development of knowledge we provide such courses as sight singing, notation and terminology, ear training, melodic and harmonic dictation, harmony, counterpoint, composition, conducting, orchestration, form and analysis, history of music, acoustics and so on. For the development of skills we provide individual lessons in voice, piano, violin and other instruments. The division, of course, is not a sharply defined one since knowledge about music and skill in its performance must be acquired simultaneously. But for purposes of discussion we may safely refer to the two general fields.

To prescribe the amount of time to be devoted to either field or any one of its subdivisions is not our present concern. We are interested in what results from the total of all the experiences. And how can we be certain that those experiences will culminate in a background adequate for the prospective teacher? We shall attempt to point out a few generalizations which can be made with some degree of assurance.

First of all, let us insist that the development of background does not properly begin in the college years. The student must come to college with considerable musical knowledge and skill. Four years of college training will not produce an adequate background. The colleges must set up entrance standards which will bar out any except those who can demonstrate a high degree of susceptibility to musical training as well as an already well developed musical experience. How can they accomplish that? Well, certain institutions have been doing it for years, and successfully. Many of the colleges of liberal arts, and technical schools, insist upon a careful scrutiny of what the prospective student has done in high school. They decline to accept any but those from the upper half or quarter of the high school graduating classes. The records are available and are made the chief basis for admission. The music schools can easily do the same, so far as general scholastic ability is concerned. For the musical fitness they will have to depend upon a questionnaire method, plus certain examinations upon entrance. Testimony from the private music teacher or the school music teacher as to a candidate's musical fitness may be of considerable value to the college. This information supplemented by a series of tests of musical ability and knowledge, given during the first week of college and before registration takes place, may prevent many a person from undertaking a course for which he has no real aptitude. For, mark you, a liking for music will not suffice. There must be present musical talent. Now it may be that our means of measuring talent are by no means conclusive. However, we can certainly test for senses of pitch, rhythm, and tonal memory and be accurate enough for the practical purpose under consideration. Tests of musical performance may also be made prior to a student's registration. So we can shut out a large number of candidates before they have done an hour of collegiate work. And at the close of the first semester we can easily locate others who should be advised to enter some field other than music. This should be accomplished with kindness, but firmness as well. For in this day the colleges cannot sponsor artistic mediocrity. And that will be the chief result from an effort to make teachers of music out of those with only mediocre talent.

Our first attempt then to guarantee a splendidly equipped teacher of music, one

with a musical background, will be to give a careful attention to the fitness of applicants.

Our second attempt has to do with the training of those accepted. Let us consider some of the work in the so-called theoretical courses. I dislike that word "theory" for the course in theory is too often merely that when it should be one devoted to much practice. Take harmony for example! How often we have seen an instructor patiently demonstrating at black-boards or keyboard, doing all the work himself and satisfied if the students copy into a notebook the exercise demonstrated. To be sure, demonstration, exemplification and elucidation are necessary and desirable. But the student needs to do things for himself, not working out a single exercise dealing with a certain progression, but working through many exercises dealing with the same principles until the use of those principles becomes automatic and certain. Too much drill in the use of harmonic principle is scarcely possible. And the application of the principles in original compositions will strengthen the knowledge and extend the experience.

Or take conducting! There are a number of excellent text-books dealing with the mechanics of conducting. They are full of definitions, explanations, and neat diagrams and pictures. The use of such a text is probably desirable, but does not teach one to conduct from the pages of a book. Scarcely! He must conduct, learning the use of the baton through actual situations in which he swings that baton over a group of singers or instrumentalists who attempt to follow him. Can one get too much of such practice? Well, go out and judge a few contests in which our supervisors and directors perform. The lack of conducting skill is one of the most pathetic features in all contest work. Those doing the conducting have had insufficient practice in what is both a science and an art. Our colleges should be able to guarantee at least a reasonable success in this branch of musical endeavor. Why then so much failure? Because we do not insist upon a great amount of conducting routine, supervised by an instructor who knows conducting.

We could go on, dealing with every one of the theoretical subjects. But what has been said of two of them may be applied to all. Actual class work in all of our courses in theory should involve more practice and less talk and exposition. The practice will help create background, a background of experience plus knowledge.

(To be continued next week.)

### NEW TEACHING MATERIAL

**Mechanics of Singing**, by Edgar T. Evetts.—The publishers say, "This book is intended to fill a serious gap amongst authoritative works dealing with singing and voice-production. Though the methods here advocated are in many respects revolutionary, it is anticipated that singers and teachers of music will not hesitate to accept them and to recognize that this is a book in which the physiology of the voice is adequately and logically correlated with an actual method of singing. The reproductions of radiographs or X-ray photographs showing the position of the resonating cavity, etc., in normal tone, open tone, and unduly nasal tone, are unique; and there are twelve diagrams illustrative of the author's text. (Oxford University Press, New York City).

**Musical Instruments and Their Music (1500-1750)**, by Gerald R. Hayes.—This

### RADIO EXPERIMENTS

Watch your step, ye music supervisors, or you will be out of a job! Old Man Radio will get ye if ye don't watch out! Here is the latest from the University of Michigan:

"Two courses of study, music and current events, were taught by radio. More than 500 school children in a large number of Wisconsin grade schools listened to the instruction broadcast to them over the radio, and then took their final examinations, which showed that in the teaching of music the radio is decidedly superior to direct classroom instruction. (The italics are ours.)

"To gain the comparative values of teaching by radio and by direct instruction, twenty-five schools in Wisconsin installed radios, while twenty-five others continued their direct classroom instruction. Identical instruction and tests were given to each of these groups.

"In teaching the music course, the class in music at the university under the direction of Prof. Gordon made visits to many of the schools taking part in the experiment. In addition, the children in each of the schools in which radios were installed kept music scrapbooks. Classes were held on Tuesdays and Thursdays of each week for nine weeks, from 1 to 1:20 in the afternoon.

"The results showed that children could learn to sing two-part songs over the radio, and that by such instruction they gained a large appreciation of music and a knowledge of musical instruments. They also learned rhythm work and became acquainted with the music field through music news items.

"By the application of the same examination before and after the nine weeks' music course, it was

definitely established that in all of the schools the children's knowledge of music more than doubled, and that those students who took their instruction by radio had been much more successful in their learning than those who had more direct teaching."

How do you like that?

We believe that nothing can supplant the living, vital and enthusiastic teacher in the classroom. The teacher who has had the most influence on students is he who has among other qualities enthusiasm, sympathy, and understanding. Moreover, a student may forget all the music such a teacher teaches and gain a definite possession in life values that no radio could ever give. Our Wisconsin friends and others are making the mistake of thinking in terms of music only; "Education through music" is what should be aimed at. Once upon a time many years ago the writer had a music teacher whose influence has gone with him through life. What radio performance could give ethical and personality values? It simply cannot be done, all university experiments to the contrary notwithstanding.

Universities have tried for years to make a pattern for grade schools without practical school experience on the part of those in charge. We recall one case where a set of grade music books was made by two university professors who had never taught a class of children in their lives. Results: dismal and dank failure.

So it is with these latest university radio experiments. They are enlightening but nothing can be done that can take the place of the real teacher in the class room, and everybody (excepting the university professors) knows it.



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Supervisor of High School Music in Rochester, N. Y. He is a voice specialist, having studied and taught exclusively in this field for many years, and possessing an immense fund of experience. His voice work was secured with some of the best American teachers, including Adelin Fermin and Frederick H. Haywood; he got his Public School Methods training at Cornell, University of Rochester, and Eastman School of Music. He succeeded Prof. W. H. Hoerrner, now of Colgate, in the Binghamton High School in 1918, going to Rochester in 1920, and has just completed his tenth year of service in that city. Mr. Spouse's particular field is class voice training. In the Rochester High Schools, approximately 500 students are constantly enrolled in Voice Training classes; these are purely elective. He has been recognized by the National Conference by appointment as Chairman of the committee on Voice Training Classes in Senior High Schools.

is one of a series of five books by Mr. Hayes, the first one being The Treatment of Instrumental Music. Volume three, four and five are in the process of preparation and are, III, The Lute, and other plucked instruments, IV, Keyboard Instruments, including the Virginals, Harpsichord, Clavichord and Organ, and V, Wind Instruments. (Oxford University Press, New York City).

**Outlines.**—A three hundred and sixty page book for the Music Education Series. The complete school course providing material pertaining to musical development in

singing and musical appreciation. The book of Outlines referred to was made after the Music Education Series, both singing books and music appreciation records, have been in use long enough to show how such a series functions under certain actual conditions. The outlines are in no wise theoretical but are crystallized from experience in school rooms in all sections of the country. (Ginn & Co., New York and Boston).

**Building the Amateur Opera Company,** by Ralph H. Korn.—A guide for prospective organizers of amateur opera companies, offering helpful suggestions as to selection of efficient orchestras and directors, together with practical advice as to development and capable functioning of the chorus, ballet and orchestra. A valuable book for the music supervisor who wishes to put on school opera. (Carl Fischer, Inc., New York City).

**Practical Manual of Harmony,** by N. Rimsky-Korsakov.—The book is an exact translation from the twelfth Russian edition, as revised and completed by Professors Joseph Whitel and Maximilian Steinberg. The following subjects are treated: concealed fifths and octaves, semi-plagal cadences, fundamental triad and seventh-cord of the second degree. Also some remarks relative to the modulances. Choral melodies and their treatment are included. (Carl Fischer, Inc., New York City).

### Newer Practices and Tendencies in Music Education

#### ORIGINAL COMPOSITION

By WILL EARTHART and RUSSELL V. MORGAN  
TOPIC NO. 10

A child has as much right to develop the power of self-expression through musical compositions as through the writing of English themes. The values of one activity are inherent in the other.

Chief in worth is self-expression, a power that may only be increased by exercise. Children have a natural inclination toward self-expression that seems to diminish through the school years under the present plan of instruction. Modern teaching must somehow preserve and strengthen this power. Rightly taught, original composition does just that. Valuable by-products of this activity include increased power in sight singing, ear training, notation and musical theory.

Compositions are produced by either individual or collective effort. Both ways should be encouraged. On some occasions the stimulus is provided by suitable lyrics, while at other times it is the desire to create melody for its own sake. The lyrics may or may not be written by the children.

Not all teachers are competent to guide such creative effort. A combination of broad musicianship and child understanding is essential for success. There must never be

(Continued on page 48)

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## Training Teachers and Supervisors of Music

### The Need of Teaching and Administrative Ability With Suggestions as to How This Can Be Guaranteed

BY PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University, N. Y. C.

(Continued from last week's issue)

(3) Testing the Training Before Giving Final Approval.—We have selected our student body by searching tests; we have trained and checked them during four years. Are we not ready now to guarantee that they will succeed in independent positions? Possibly so in the light of present conditions, but it will not be long before we shall have to add still another method for procedure, namely, trying them out in actual field conditions similar to those into which they desire to enter. Let us for a moment examine procedures in another field, that which has to do, not primarily with the spirit as music does, but primarily with the body. I refer to the profession of medicine. While this profession has not, so far as I know, perfected any definite selective tests such as these advocated for music, it does still have a type of selection in its so-called pre-medical work. After its four years of intensive medical training have been completed there follows a period of one or two years of internship which gives oppor-

tunity, both for trying out or applying the theory learned in the preceding years and of being tested for the responsibilities of future independent medical practice.

There are two reasons why we may well expect that before long this idea of apprenticeship of internship will be introduced in the teaching field. The first one parallels what has been said about the medical profession. This will provide a period when, removed from the direction of the teacher training institution and out in the field with a supervisor who is actually engaged in giving musical education to the regular run of school children, the theories of the training institution can now be put to test and the ability of the student teacher demonstrated as more and more responsibility is placed upon her. During this period, just as the medical interne receives his living, so the musical interne will receive a modest salary sufficient to cover actual expenses. The schools can well afford such an arrangement because the services of two or possibly three internes would just about take care of the duties that would be performed by the usual assistant supervisor at about the same salary.

The second reason why we may expect this type of internship is that it will help solve one of our most pressing problems of today. Every placement official, either in the teacher training institution or in the commercial teachers agency, bemoans the difficulty of finding people who are qualified to fill the most important teaching and supervisory positions. Just as the large city newspapers constantly carry advertisements asking for men to fill important high administrative positions, so big city superintendents, normal school, teachers' college and university presidents, are seeking men and women who can take places which are vacated when important veterans retire through death or old age. Educational theories which have played havoc with the old conception of transfer of training have also discredited the idea that one becomes qualified for a higher position by coming up successively through lower positions. Just as psychology maintains that we learn the technic of any operation, not by mastering operations which are preliminary to the given operation, but by working on that operation, so educational administrators are beginning more and more to maintain that one learns the technic of any given job by working on that particular job. In other words, the way to learn the job of teaching a high school class is not by starting teaching in a rural school but by serving an apprentice in a high school; the way to learn to be a supervisor in a town of 200,000 is not by being successively a supervisor in towns of 10,000, 25,000 and 50,000 and so on until the large town is reached after ten or fifteen years of other experience, but by starting in immediately as apprentice or assistant to the supervisor in the large town and gradually taking on more and more responsibilities of that immediate position.

This type of procedure will require vision on the part of the superintendent and the school board; it will require patience and real teaching and administrative ability on the part of the supervisor who will be responsible for the development of his internes; and it will require vision on the part of the apprentice teacher; a long look ahead, a willingness to accept a small salary for a few years in order that he may have the large

prizes at the end of that time. Moreover, the student must remember that he is still in the third stage of our testing the program and that only when he has successfully passed through this final period can we actually guarantee that he will have that needed teaching and administrative ability, which forms the subject of this paper.

(Conclusion)

#### Original Composition

(Continued from page 47)

an attempt to force production. A scheduled time for composition will prove disastrous to inspiration.

Correction of musical mistakes in technic or taste is best made by providing choices of procedure, calling upon the class or individual to use discrimination and judgment. It is bad teaching to force the teacher's judgment upon the class. Point out clearly the reasons for change when such action seems best.

The desirable outcome will be simple, musically significant and well balanced tunes. It is possible to so guide the activity as to have an interesting operetta as the result. Some exceptionally fine efforts in writing two and three part songs are on record. This brief statement is written with the elementary schools pupils in mind. High school students are capable of compositions using larger forms and more variety of melodic, harmonic and rhythmic patterns.

#### John Bland Presents Pupils

John Bland, who has been associated with Calvary Church, New York, as musical director for some years, presented several of his pupils in an interesting recital in the church hall on November 11. Those participating were: William McKinley, Margaret Falk, Doris Schroder and Marion Goodnow, with Virginia Finch playing a group of piano solos.

Mr. Bland, an exponent of the late Jean de Reszke, through his own studies and observations has evolved a method of his own, which achieves a freedom of tone and a simplicity of the vocal line that are commendable. His singers reflected due credit upon him. Although not yet in the advanced stages of their studies, these youngsters revealed poise, good taste and vocal charm. Their interpretations were colorful, and clarity of diction was noted. The audience, a thoroughly appreciative one, gave each singer warm applause.

#### Antonietta Stabile Lecturing on Dante

On Monday morning, November 10, at the Spencer Arms Hotel, New York, Antonietta Stabile began a series of five lectures on Dante. Miss Stabile is delivering these lectures in Italian, but is making comment and necessary explanations in English.

This gifted diseuse impersonated the characters of Boheme at the New York residence of Miss Sachs on November 8. Last winter Miss Stabile gave a series of opera impersonations at Aeolian Hall, among them Boheme, and on each occasion she was enthusiastically received for her convincing portrayals of the various characters.

#### Sigma Alpha Iota Chapter Aids Students

Omicron Chapter of Sigma Alpha Iota, national music fraternity for women, recently presented \$200 to local high school students to assist them in obtaining a musical education. Omicron Chapter is located in the Fargo College Conservatory, Fargo, N. D. The money was raised by a benefit concert featuring Ottillio Baggio, of the Italian Royal Opera, Rome, a former resident of Fargo, and the students were selected by a joint committee from the Fargo High School and Omicron Chapter. A similar project is planned for later in the season.

## Foreign News in Brief

#### DUTCH COMPOSERS TO HONOR MENDELBERG

AMSTERDAM.—The musicians of Holland are planning a festival in honor of Willem Mengelberg on the occasion of his sixtieth birthday, March 28, 1931. The compositions judged to be of sufficiently high standard and appropriate to the occasion will be performed under Mengelberg's direction at two gala concerts to be held in May. J. A.

#### CASELLA AT WORK ON A NEW OPERA

PARIS.—Alfredo Casella is at work on a new opera in three acts. The libretto is taken from a story by Gozzi, entitled *The Woman and the Serpent*. H. J.

#### ARTHUR HONEGGER SEEKS SOLITUDE IN THE SOUTH

PARIS.—Arthur Honegger has set sail for South America, and intends to work while there on a Hymn to Solitude, inspired by a poem by René Bizet. H. J.

#### BASIL CAMERON'S SUCCESSOR OPENS SEASON AT HASTINGS, ENGLAND

LONDON.—Julius Harrison, successor to Basil Cameron, new conductor of the San Francisco Orchestra, recently made his debut with the Hastings Municipal Orchestra before a crowded and enthusiastic audience. Among his projects for the winter season he announces what will probably be the first attempt at municipal opera in England, a staging of Humperdinck's *Hänsel and Gretel* at Christmas, with Dennis Noble and Norah Gruhn in the title roles. J. H.

#### HELOISE RUSSELL-FERGUSON ARRIVES IN AMERICA

LONDON.—Heloise Russell-Fergusson, singer of Gaelic folk-songs, arrived in New York on November 7 on the S.S. Aquitania for four months of concertizing in America. She is due to return to England in April, 1931, for a London recital. C. O'S.

#### CHARLES KRESHOVER PLANS BUSY SEASON

LONDON.—Among the young British conductors who are rapidly coming to the fore is Charles Kreshover, who recently graduated from Felix Weingartner's master classes with much-applauded performances with the Basle Symphony Orchestra. Mr. Kreshover is engaged to conduct the Berlin Symphony Orchestra in a program containing the first performance in Berlin of a Symphonic Poem by Arnold Bax and Brahms' Symphony No. 4. A tour in Holland will follow.

At his concert of chamber music at the Wigmore Hall he will introduce the Paul Juon Chamber Orchestra in an interesting program. This orchestra has met with unanimous approval for its phonograph records, but has not yet played in London. J. H.

#### NEW BARTOK WORK

LONDON.—Bela Bartok recently completed a cantata for four solo voices, mixed chorus and orchestra. M. S.

#### SCHINDLER COLLECTION FOR BONN

BERLIN.—Wilhelmine Rau, of Mannheim, the only living great-niece of Anton Schindler, has bequeathed the Schindler collection to the archives of the Beethoven House in Bonn. This valuable collection includes fifty-two pages from Beethoven's conversation books. T.

## HANS BLECHSCHMIDT

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# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *The Baldwin on the Concert Stage—What This Great Middle West Institution Is Doing for Music and the Piano—A Remarkable Advance to Prominence—Looking Ahead*

It has taken a long time for the Middle West to be recognized in artistic circles in the East. For years Boston, New York and Baltimore have carried the burden of the public presentations of piano tone on the concert stage. Today the Middle West is represented by the Baldwin piano, while the Eastern section is represented by several makes. In the somewhat nebulous condition of the concert grand in the Eastern states this representation has been limited to two or three pianos, so that the representation of the Middle West through the Baldwin, and this by great artists, today presents a rather startling condition in that while the Middle West had grown to large productions during good years the Baldwin piano is the only one on the concert stage, with the possible exception of a few public presentations of the concert grand by a Chicago manufacturer.

This condition is rather startling, in that in a recent issue of the New York Herald Tribune a half page of advertisements of musical events presented the rather startling exhibit of thirty-five concert grands being used in these announcements, not all occurring on the same night, but going over a week or more of presentations. A study of the artists that were advertised and the pianos used by them was rather interesting, and it indicated that the Baldwin piano of Middle West manufacture was utilized by about one-third of the musical events. The Steinway, of course, was expected to be utilized in more concerts and recitals than any other make, for during its life the Steinway has made the concert stage its predominating advertising medium.

Probably some will resent this introduction of the commercial atmosphere in comments as to the appearances of the piano upon the concert stage, but nevertheless the concerts could not be given if it were not for the pianos that the manufacturers make for such purposes, that is, the concert grand, and these pianos of the largest dimensions possible with the end in view of giving volume enough to fill large auditoriums in which the artists of the day appear.

#### Built in an Art Center

The artists that use the Baldwin piano are of the greatest. It must be admitted that this quality as to the artists gave one pause, for to invade New York with a concert grand and that from that art center, Cincinnati, is probably a surprise to those not acquainted with the atmosphere musically in the town on the Ohio River. Cincinnati, however, has grown apace. From the early history of the settlement of the Ohio Valley, Cincinnati has always taken a lead in all matters pertaining to the arts, and it might be added as to literature, for there have come from Cincinnati many good writers.

The Baldwin was conceived and brought into prominence in Cincinnati. Those who had to do with its inception must admit that everything possible has been done to advance the Baldwin as an artistic instrument. The fact that today this instrument is competing with all others for musical recognition, and that based upon an invitation as to comparison, indicates the faith and confidence that the Baldwin people have in their instrument.

To sum up the advertisements that are referred to, and which appeared in the advertising of the Herald Tribune as an exhibit, the Steinways had twenty-three concert grands in use in these advertisements, the Baldwins eleven, the Hardman two, and the Bechstein-Moor one. Naturally, one makes a query why not the Knabe, the Chickering and the Mason & Hamlin? Always have these instruments made their appearance along with the pianos that are herewith referred to. The answer to that is that in the reorganization of the American Piano Corporation, the changes that have taken place in the Aeolian

Company with the absorption of the Mason & Hamlin, there has not been time to arrange for musical appearances upon the concert stage of these three prominent makes of pianos, and it may be the makers of these instruments will decline the concert stage as a publicity medium.

#### Baldwin and Steinway

It will be seen that the burden now is being carried by Steinway and Baldwin. All the pianos mentioned beside the Baldwin are of Eastern make. In fact, since the withdrawal of the Mason & Hamlin, Knabe and Chickering from the concert stage to bring about a readjustment of business affairs there has been a shortage of concert grands for use by the great artists. The artists have felt this limitation as to the number of makes of concert grands available for public appearances, and this in itself brings about an unusual situation, for without the piano, as has been said time and again by the present writer, concerts and recitals could not be given.

Whether the artists are beginning to realize this or not, the present conditions surrounding the use of the concert grands in public appearances certainly should bring about higher respect for the piano by the artists than has heretofore presented. When competition was very keen and the production of pianos very large, the artists were rather inclined to be arrogant and to make demands that certainly were not within the bounds of returns; for, really, if the artists were compelled to make their own appearances and were dependent upon the patronage of the people for their earnings, they could not have succeeded or carried on without the aid of the piano manufacturers. This has been a great burden. Today there is a curtailment in this direction, due in a measure to the restrictions as to the production of pianos, whether concert grands or of the smaller grands and uprights, and there should be a readjustment, and it might be said a readjustment is being arrived at, that will be more equitable to both parties concerned, that is, the artists and the piano manufacturers.

#### The Basis of Musical Art

The Baldwin House has not allowed its confidence in the piano to recede or to become pessimistic as to the eventual outcome. Through the radio and the concert stage that institution has been doing a work for the piano men and the artists, it must be remembered, that will bring to that house full returns, and this through the work of the Baldwin concert grand.

It has been demonstrated that the appearances of the concert grands with the great artists has done more to maintain the standing of the high grade pianos than any other means of publicity. It matters not whether the artist be a singer, a violinist or a pianist, or presenting a program through the medium of any other musical instrument, the piano is the one instrument that is absolutely necessary. It is believed by some that what the piano has been going through the past year or two will bring forth a consideration of the difficulties of the piano manufacturers in the effort to maintain not only the tonal qualities of their instruments but to keep pace with the advancement of music, for today there is a greater demand for music than ever in its history.

We must give credit to the radio for the cultivation of the ears of the people to real tone. That is one thing that the radio is doing, and that is proving to be the greatest advantage to the piano of any movement that has ever come to assist the piano. The artists have heretofore been the only aid to the piano, but the artists have not had that respect or consideration for the piano that they should have had. Not that they did not know that they could not appear without the piano, but it was easy in the

old days to obtain concert grands. Today there is a limitation as to the supplying of the demand, and this, of course, brings an unusual value to the piano.

#### Baldwin Faith

The Baldwin house can take great satisfaction in the exhibit that was made in these advertisements in the New York papers. It indicates that the confidence of the Baldwin house in the piano is honest and given with an exhibition of faith that spells much for the piano generally and for the Baldwin piano in particular. Never during the past dull season has the Baldwin lost faith. It astonished the whole piano industry and trade when it announced the giving of radio presentation of the Baldwin, carrying the tone of the Baldwin into millions of homes and creating a desire for piano music, creating a respect for the piano by the multitudes throughout these great United States.

The fact that the Baldwin people are exercising great faith in the public appearances of the Baldwin concert grand is evidenced by the artists that are using it in their public appearances. Their effort has been to obtain the greatest pianists for these exploitations. A full return in a commercial way is being given the great Middle West institution and its ability to carry on is evidenced in what is said herewith about the concert grand upon the concert stage, making its appeal and sending out its tonal messages to the great mass of people who are demanding more and more good music as each day now rolls around.

WILLIAM GEPPERT.

#### The Piano Class Movement

Ella Mason, piano class specialist with the National Bureau for the Advancement of Music, recently spoke at the meeting of the Kentucky Music Teachers' Association in Louisville, Ky., and gave much interesting material concerning the progress of the movement. The occasion for her talk was an attack made on the movement by the director of a southern college who stated that "the piano class movement is a passing fad of which I do not approve." ¶ In her talk Miss Mason explained that piano classes are not a new thing, since they were introduced into some public schools more than twenty years ago. She cited figures showing their steady growth and explained that the development had been especially rapid in the past few years, due to a particular concentration of public attention upon it. This was illustrated by the Bureau's statistics, which show an increase from May, 1929, to May, 1930, of 1,121 persons reporting classes in operation. In the same year, added Miss Mason, the number of requests for piano class information received by the Bureau had grown from 6,226 to 11,863, while the number of cities reporting classes in operation had advanced from 489 to 873. ¶ Moreover, she pointed out some advantages of group teaching, namely, that it brings about a democracy in piano education, since the fee is so nominal as to bring it within the reach of every child. Another outstanding advantage is the fact that children enjoy working together, and that the piano class attracts a larger number of pupils than are likely to become interested in individual lessons. Miss Mason brought out that this is especially true of boys' classes and gave incidents drawn from her nine years of teaching in the public schools of Rochester, New York. ¶ Not only do more children study in classes, but also the progress is accelerated, due to the spirit of friendly rivalry and competition which exists in a well-conducted class. Besides, the constant opportunity to play before others relieves the child of any feeling of self-consciousness when asked to play and enables him to study in a rational and enjoyable fashion. ¶ Following this, Miss Mason showed what has been done in different cities, such as Cleveland, where five years ago piano classes were offered in three of the city's schools with an entire enrollment of forty pupils, whereas, through a steady growth the figures now total 1,040 pupils, and the instruction is given in all of the school buildings. She told the audience that Chicago, last year, had 12,000 children enrolled in the public school classes, and at the end of the year 3,600 children left the school classes in order to continue their instruction with private teachers.



## Piano and Musical Instrument Section

# Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### Competition and Sales—How the Exceptionally Keen Struggle in New York Has Stimulated Trade—Reviving Memories of Old Time Competition—The Remarkable Record of the House of Wurlitzer

The Rambler has been rambling around through the piano highways and byways of New York City talking with piano salesmen, with managers and manufacturers and all those who are interested in the piano and its sale, and has come to the conclusion that competition today among piano salesmen, between the dealers and between the manufacturers is more antagonistic and seemingly more keen than in the old days when dealers in the smaller centers, and in the larger centers also for that matter, went so far as to break a sale, haul the piano back to the original seller's warehouses and leave it at the front door.

This may seem pessimistic, but it is one of the reasons why New York City is selling more pianos than it has for these many months. The competition is very, very keen. This does not apply to the cheaper grade of pianos, but it does apply to the high grade pianos.

One will listen to the complaints of salesmen and wonder why it is that they pay so much attention to the pianos of their competitors and so little to their own. The real high grade piano salesmen, those who make sales that stick, those who sell according to the ability of the customer to pay, are able to obtain large returns for their efforts. Salesmen who are constantly complaining, who feel that they have been taken advantage of, who make excuses for the loss of sales are those who are constantly talking about the weaknesses of their competitors' pianos and say but little about the tonal qualities of their own instruments.

#### "Competition Creates Sales"

This is a bad condition in some ways, and yet it is a good exhibit in others. If there is no competition, then the salesmen are lax and do not carry on as they should. Competition creates sales. Many a prospective purchaser would decline to buy a piano after one or two rounds with piano salesmen, but when the salesmen get after a prospect, they keep after him, and there are many who buy pianos to get rid of the importunities of the salesmen who seem to feel that the more they can say about their competitors, the greater opportunities have they for closing a sale for their own instruments.

All this is like going back into ancient history. The Rambler has contended for these many months that the piano salesmen would have to take up the old methods, that piano salesmen do away with waiting for prospective customers to come to them and go out after any prospects that are given them and work hard to get what sales they can.

The fact that the sales in the city of New York have been increasing right along during the past two months is an indication that the laggards in the salesrooms have been disposed of, and only those men who are not inclined to loaf, who spend their time in digging up prospects and creating prospects, which means future sales, and the carrying on of the closing of sales for the present, are those who are able to stay in the piano business and increase the orders to the manufacturers.

#### Advertising and Sales

Advertising of pianos is being done along lines that are constructive in many ways and destructive in others. It seems an impossibility for piano men to get away from the habit that has existed for these many years of bargain offerings which, when run down, are really not bargain offerings but baits.

Though this produces sales The Rambler confesses that he has not found that this kind of advertising really creates good sales. People who go out to hunt a piano for \$150 may be brought up to pay \$500, but generally too much time is wasted on such prospective efforts, and this takes the time away from the going after people who have the ability to pay for an instrument.

We talk about the products of the piano factories, but never seem to realize that the selling is the crux of the

production of the industrials. We are going through what is called a piano campaign. The advertising bills are today greater than they have been for many years in all commercial offerings. Whether this means honest offerings or not is not known to The Rambler, but it can be taken for granted that a custom that is not really honest and based on actual offerings soon becomes known to the public, and the people are wary of these great reductions and creating the impression that there must be a very high margin of profit above the wholesale cost.

#### The Effect of "Baiting"

All this weakens people in the efforts of the retail merchants to dispose of goods, and it would seem as if the efforts of the salesmen should be utilized more to do real selling than for the creating of a desire of the people to go into a store and sell to themselves what they want to buy. It would seem as though every one would understand that when bargain offerings are made showing a cut of 50 per cent. to 100 per cent. that the question would arise in the mind of the purchaser, "How can they afford to do this?"

Naturally, those in business turn to the overhead as a solution as to profit. There does not seem to be any direct evidences that the great commercial marts are making efforts to reduce overhead, but on the contrary they seem inclined to increase the displays that are absolutely unnecessary and which are referred to as "good advertising."

The activities among piano salesmen, especially in New York City, are keen and clear-cut. The methods of salesmen, however, are causing much criticism. Whether keen competition means the destructive attacks as to competitors' pianos is a question. The Rambler, however, believes that very time a competitor "knocks" another piano, that piano gets an advantage, provided a salesman can have an opportunity of contradicting statements that are made as to the tonal quality, the price and all that goes with piano talks; but oftentimes statements made that are absolutely unethical in every way can not be met by proofs that such is the case.

The Rambler believes that the good salesman is one who will not talk about competitors' pianos. The most successful salesman he has met in the many years that he has been with and among pianos has led him to a building up of the opinion that the man who condemns a competitor's piano is condemning his own.

#### Selling in the Old Days

Comparisons, as the old Vose house has advertised so many years, is one of the strongest piano talks that a piano salesman can make if the question of another piano is presented in competition, but how is this to be done unless the two pianos are placed in some room in the prospective customer's home? That was the true test of salesmanship in the old days when The Rambler spent a free and delightful life selling pianos. He has gone through many phases of the piano business since the time he drove to prospective customers over the dirt roads and before the days of the automobile and good roads of today. Then it was a question of creating confidence for the salesman to start with, and conveying that confidence to the mind of the prospective customer.

Door bell ringing in those days was considered as being necessary in selling of pianos. The placing of pianos in the homes on trial was condemned by many, and yet every dealer succumbed to the fascinations of having a competitive sale outside the warerooms. A piano salesman, when he has that kind of competition to overcome, must know something about pianos. He must know his competitors' pianos just as well as he knows his own. In that way he can put up an interesting talk if he desires to sell pianos along those lines. If he wishes to follow the methods of a dishonest competitor, one who did not hesitate to make misleading statements about a piano, generally had the best of the "conversation" if he stuck to his own piano and said very little about his competitors' piano. It breeds a feeling of fear in the mind of prospective customers for a salesman to decry the instruments of another, for naturally after the hearing of two or three salesmen, and each one condemning the others' pianos, there is built up a lack of confidence in all of them.

#### Fight—or Rest?

However, those pessimists outside of New York City who have been complaining about lack of sales can well continue to rest and take it easy, for unless there is competition of what we term the "hot" quality, there is not that interest created in pianos that eventually results in sales. Selling pianos today is no different from what it was forty and fifty years ago. In fact, as one mingles with the old line makes in New York City, the thought is created that competition is far keener and more bitter today than it was in the old days when it was not an unusual thing for the head of a piano factory that had warerooms in its factory to come

down with his apron tucked under his waistband and enter into a conversation with a prospective customer.

The piano salesmen, however, who are able to have records in New York City today are those who are musical, who can show off a piano, who know musicians, who keep in touch with the musical events of the day.

#### The Wurlitzer Record

Rudolph H. Wurlitzer gives The Rambler some information about the increase of piano sales within the jurisdiction of that great house with its forty odd branches, and states that one house in particular in one of the larger centers of this country increased its piano sales 60 per cent. in October. Now, that is going some. The piano business of the Wurlitzer organization from coast to coast during the summer had met with the usual recession as to piano sales. However, there was a lot of orders called for, and the piano salesmen were told that they had to get out and sell pianos. When this was sent out through a series of letters from Mr. Wurlitzer to each of the organizations, the calling together of the managers and a strong talk put up by the head of the house that pianos could be sold if only the salesmen would go after the sales instead of waiting for prospective customers to come to the salesmen, then were sales made. There has been a constant increase since that day of the sales of the retail organization of the Wurlitzer house, and this means that the larger centers throughout the country are feeling this effect.

The results of this have been that in October the Wurlitzer grand plant in De Kalb, Illinois, showed a splendid return in the way of profits, this through the increased orders that came from each one of the forty odd branches of the Wurlitzer house.

Here we find that when the piano salesmen were made to go after piano sales just as they did in days of old, the orders to the factory come in to an extent that brought that industrial up to a profit making basis.

If a piano dealer finds that his salesmen are not turning in sales at the present time it is the fault of the dealer to start with, and the ultimate loss of sales is due to the lack of energy and push and going after it of the salesmen.

The Rambler believes that the piano is coming back, has come back, and that 1931 will be one of the best years that the piano industry has known, for it means that the sales that will be made will be more profitable, even though the production is not as great as that of past years.

#### T. J. O'Meara Resigns

Thomas J. O'Meara, for many years editor of that sparkling little publication, *The Tuners' Journal*, has resigned and his duties have been taken over by Nels C. Boe, president of the National Association of Piano Tuners.

#### New Gimbel Manager

Philip Travis has been appointed manager of the piano department of the Gimbel Bros. department store in Philadelphia. He succeeds in that position Philip S. Hangen.

#### Heppe Declares Dividend

C. J. Heppe & Son, Inc., of Philadelphia, at their annual meeting in October declared the regular dividend of \$6 a share on the common stock of the company and an extra dividend of \$12 a share.

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